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***Contemporary Home Environment in Jeddah City:
Women and the Design of Living Spaces***

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A Thesis Submitted to
Edinburgh College of Art, The University of Edinburgh, UK,
in fulfilment of the requirements for
the degree of Doctor of Philosophy

2018

DECLARATION

I confirm that this thesis presented for the degree of PhD:

1. Has been composed entirely by myself
2. Has been solely the result of my own work
3. Has not been submitted for any other degree or professional qualification

Raghda Hareri
2018

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ABSTRACT

This research entails a close analysis of the contemporary home environment. The study of the home environment and the relationship between domestic spaces and residents is a noteworthy trend in design studies. This opens up the possibility of investigating gender influence on interior design. This study focuses on the role of women in designing living spaces' interiors, to unveil the women's role and participation in their home environment. The main focus of this study is the design role of women in family living rooms, particularly in the context of Jeddah city, Saudi Arabia. The study articulates how women leave identity footprints on the space they have designed and used.

My research indicates that the interior design of any space is more complex than simply shaping the use of space; it also reinforces the woman's influence. The methodological framework has been structured into two main approaches: a case study approach, which involved in-depth case studies of living spaces, and an ethnographical approach, which involved in-depth interviews with middle-class housewives in their living rooms. The latter approach aimed to seek information about experiences, performances, interactions and values in the home environment, and enables identity presentation in the family living room. In addition, associated methods, such as photographic and video records, coding the living space features and visual observation of the living room were used to document every detail of the living space, to enrich data collection and unpack the environmental meanings. These mixed methods helped to understand the reality of women's home experiences and provide a compelling portrait of women's roles and identities within their living spaces.

The main theoretical paradigms are Judith Butler's theory of gender performativity and Erving Goffman's work on the presentation of self in social interaction, to investigate the gender roles and types of performance in the domestic living rooms.

The practice of structuring the living room, furnishing and decorating the space interiors and the spatial arrangement illustrate the different circumstances in which women play their roles and have influence in distinct ways in the living rooms' contexts. How Saudi women use the living space for their private activities and social relationships is examined, to investigate the presentation of Saudi women's identity and position in the home and beyond. This research has explored Saudi women's performativity through their design experience and everyday engagement with the interior space and objects within their domestic living rooms; these performances represent their priorities in various roles through which social visibility is assumed.

This research has established a new understanding of what goes on behind the closed doors of Jeddah homes. It has been found that Saudi housewives (with no formal interior design education or qualifications) dominate the design of domestic interiors. A new group of designers has been identified, who need to be recognised and acknowledged. In this research context, these Saudi housewives in Jeddah are amateur homemakers and interior designers, designing their home spaces and doing the job like any other professional designers. In this case, they must be acknowledged socially.

Keywords: Domestic environment; furnishing and decoration; living space; women; interior designer; amateur; identity.

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CHAPTER ONE

Research Introduction

CHAPTER ONE

Research Introduction

1.1 Research context

1.2 Background Research on women and the home in Saudi Arabia

1.3 Jeddah city and Saudi women as a significant case study

1.4 Research aims, objectives and questions

1.5 Research's original contribution to knowledge

1.6 Organization of the study

CHAPTER ONE

Research Introduction

1.1 Research context

This thesis aims to produce in-depth knowledge of the relationship between the key themes of gender, domestic interior design and social studies. Specifically, up to this time, no single study has been devoted to investigating the most important socio-cultural contexts, such as gender roles in the domestic living room in the Saudi context. The purpose of this research is to investigate the role of Saudi women in the interior design of domestic living spaces in the city of Jeddah and how playing of this design role gives Saudi women a position in the home and society. This study focuses on the living space that is used by housewives, as well as influenced by them, in generating the interior design as a significant work. The living room will be studied to find out what significant roles the woman has played in influencing its structure, furnishing, decoration and room layout. This study investigates how Saudi women reinforce their identity and social position in their home spaces, as Saudi women's identity and position have become an important social and cultural issue in Saudi Arabia. It also reinforces the importance of Saudi women in the contemporary Jeddah home environment, in which design plays an important part in putting feminine ideas and desires into practice in the home and society, reproducing patterns of dominance. The built environment is one setting that enables Saudi women to express their identity and power.

This chapter is the introductory chapter, which details the research context and the background research on women's relationship with the home in Saudi Arabia. It also sheds light on Jeddah city and Saudi women as a significant case study in this research context. This chapter also outlines the specific and measurable research aims and objectives and articulates the primary and secondary questions of the thesis project. Finally, it discusses the research's significance and measures of success and the theoretical and practical contributions to knowledge.

1.2 Background Research on women and the home in Saudi Arabia

Many architecture and design researchers have studied the home environment and its interior design. It could be argued that furniture is the main factor of importance in the design of interior spaces, and without it, interior design does not offer a useful place to live; it is one of the mediators between the architecture and users. The relationship between domestic spaces, interior design (furnishing) and residents cannot be ignored.

Why study women's role in designing the home environment? Hassan Fathy, the Egyptian pioneer architect, suggests, “this indifference of the men towards their houses [perhaps] arose from the fact that the house is the province of the woman, not the man” (1973, p40). Nada Al-Nafea (2006) a female architect, asserts the meaning of the word ‘home’ in Saudi Arabia is strongly associated with the Saudi female, and represents her role in the family and in society in general. This study focuses on the role of women in designing the space used for living.

The home environment has long been a topic of interest by many Saudi Architects. Al-Nowaiser (1983) compared traditional and contemporary home environments in Saudi Arabia. He concluded that social interaction is limited in the contemporary home environment, whereas the traditional home environment offered comparatively more social interactions for every member of society. Al-Soliman (1991) examined how social values are expressed physically in the traditional and contemporary built environment in Saudi Arabia, while, Bahammam (1992) studied the social causes behind the modifications that Saudi residents made in their houses in Riyadh. However, throughout these studies, there was a little mention of the relation of women to home design, as studying about women was avoided due to privacy and cultural constraints.

The role of Saudi women in home design has been examined to some extent by the Saudi researcher Saeed Hamdan. In his research on social change in the Saudi family (1990), he suggests that the Saudi wife applies ideas to her household in the process of furniture arrangement and decoration of the house. Akbar (1998)’s study on the furniture of the home environment in the city of Jeddah supports Hamdan’s findings.

The aim of his pioneering study was to identify the use and meaning of modern furniture on the home environment in Jeddah. He found that there is an interesting role of Saudi women in home design, as housewives know more than their husbands about their home interiors; so the women are in charge of the home interiors. Al-Hussayen (1996) examined the role of Saudi women in the traditional and contemporary built environment in the capital of Saudi Arabia (Riyadh city). He claims that the traditional home environment provides more support for women compared to the contemporary home environment; however, he admits that he faced major difficulties in studying women in their home environment in such a conservative society as Saudi Arabia. Moreover, a study by Al-Naim (1998) showed how the house in Hofuf could be seen as an expression of individual identity. The women, for example, require a social domain (women's majlis) that maintains their identity. This is an expression of the role of women in house design. He suggests that this is an indication of the changing status of women and how they have developed their own domain. Furthermore, Nada Al-Nafea (2006) found that women in Riyadh tried in a persistent way to define their status within their family and society. This has a clear impact on the home design. Al-Nafea claims that a major shift has happened in the way Saudi women look at the home environment: they now want to participate directly in the decision-making process of their home design, not just by influencing it indirectly as in the past. Thus, women are more involved in contemporary Riyadh home design. This is a result of the socio-economic changes in Saudi Arabia, which have changed men's attitudes towards women and the family and transferred women from an 'indirect position' in society to a 'direct position'. Al-Nafea's study suggests that further research is needed to investigate the role of women in a conservative society such as Saudi Arabia. The architect Alaa Al-Ban (2016), in her research on architecture and cultural identity in the traditional homes of Jeddah, examined the making of the traditional Hijazi residences and revealed how the built forms are based upon women needs and interests. By comparing the roles occupied by and perceptions of women in the West with those of women in Saudi Arabia, due to the West's strong influence on modern Saudi culture and economics, she also raised awareness about the power of Saudi women and the respect they are given, clearing misperceptions that configure Saudi women as

passive, and showing how their residences actually evidence their power. She also discusses the Saudi women's effect on the architecture of the modern Saudi House in Hijaz, which is my path of study to further investigate.

The male researchers had difficulty in entering the family home to conduct interviews with Saudi women due to the social constraints, so they asked female research assistants to conduct the research with the women participants in their homes. Fathy (1990) expressed his frustration with the denial of access to female residents for input: "the fact is that the house is the province of the woman, not the man. It would have been a great help if I could have consulted the women, but it was unfortunately impossible because they were kept jealously out of the way" (Fathy, 1990, p 56). As this research is conducted by a female researcher in the family living room, the researcher's access to the family space and the ability to conduct interviews with women will provide a comprehensive context for the findings of previous researchers and bring a new dimension in the understanding of women's role in the home environment. The role of a female researcher is less restricted than that of her male counterpart when the women are the major subject. This does not suggest that the female perspective is a more complete judgment of society than the male perspective. As the Saudi ethnographer Soraya Altorki and Camillia El-Solh, a consultant on socio-economic development (1988) assert, female and male perspectives are partial views in a multidimensional perspective of social reality.

Previous research touches upon women's role in the Saudi home environment, allocating some domestic spaces for them and acknowledging their participation in home design, indirectly or historically. The main attention of this study is the influence of women on their family living room design, particularly in the context of the contemporary Jeddah home, from a female perspective. Judy Attfield, a British designer and historian, discusses the relevance of feminism to the writing of histories of design. It is considered appropriate that women's experience of design should be presented by a female writer (Walker and Attfield, 1989). This research can be considered to be a woman's study of the influence of women in their home

environment. This study includes an interpretative dimension of women's position in the domestic environment, from a woman's point of view.

The prior research provides some general understanding regarding the role of women in the formation of the Saudi home environment. The recent study by Al-Ban (2016), who studied how identity, space, and gender have affected the traditional Hijazi residences, revealed how Saudi women's identities and the built form of their homes are based not just upon their needs, backgrounds, and desires, but on their actions and choices. However, these studies do not adequately explore the effect of living space furnishing and decorating on women's role and identity in their home environment. My proposed research therefore investigates an as-yet-unexplored avenue of women's involvement in domestic design: the context of contemporary Jeddah living spaces. The purpose of studying women's identity within the home environment concerns the fact that identity has become an important social and cultural issue in Saudi Arabia. As the architect Al-Naim states: "Seeing identity from its social dimension in the Saudi home environment is rarely discussed. However, some studies have tried to investigate the connection between social values and physical form." (Al-Naim, 1998, p15). This is an important point, because it explains why this research is being conducted.

The subject is more difficult to study because there is a poor archival system of literature about women and the home environment in the Saudi context, as women are considered to be socially veiled. Al-Nafea (2006) was disappointed with the lack of publications and the lack of data available concerning women in Saudi Arabia. The present researcher can add her voice too, as the lack of data regarding the role of women in designing their home environment is apparent in Saudi Arabia in particular and the Arab world in general. Al-Nafea (2006) suggests that this lack of data is frustrating because the role of women in Saudi house design has, of late, become increasingly important, due to the increase in the economic and social status of women within the kingdom. Al-Ban adds her voice (2016), pointing out that there are limited research studies on gendered spaces in Islamic architecture and Hijazi

architecture in particular. Consequently, from my point of view, there is a significant need to study the powerful role of Saudi women in designing their home spaces.

1.3 Jeddah city and Saudi women as a significant case study

The aim of this section is to provide an image of the history, society and environment of Jeddah and to explain why Jeddah has been chosen as a research location, rather than somewhere else.

Since the advent of Islam in the Arabian Peninsula, Jeddah has been associated in Islamic history with being the seaport gateway to the two Holy Mosques of Mecca and Medina, making it an Islamic city and a pilgrimage stopover point. People have come from many different parts of the world for religious purposes. Thus, Jeddah has a distinct spirit of cultural differences: a city of rich cultural diversity resulting from this unique religious event. Before the discovery of oil, people in the Western Province used to work in farming, pearl fishing, trading, and other manual trades. In Hijaz, the region that surrounds Jeddah, trade topped the list of early socio-economic occupations. The Hijazi merchants came into continuous contact with merchants from other Muslim countries, in the form of pilgrims who come every year to perform Hajj. As Jeddah flourished as an Islamic city, it also became a centre for a complex commercial network comprising both land and sea routes. These twin roles make Jeddah a multicultural city and define its distinctive character.

Historic Jeddah, located on the eastern shore of the Red Sea, is an open-air museum, and contains a heritage that tells the history of Jeddah and represents an interesting example of Islamic urban and architectural creation and a specific cultural tradition. There are inner districts that tell the story of a beautiful past, in addition to several historic mosques and markets (which have preserved the same form for hundreds of years) still visited by locals today. In addition, there are distinctive architectural tower houses, shown in Figure 1.1 below, built in the late 19th century by the city's mercantile elites, influenced by the presence of trade routes.



Figure 1.1: Image of historical tower houses

Source: <http://www.jeddah.gov.sa> , 2014

With the discovery of oil in 1930 and the subsequent demand for manpower in the oil industry, many of the farmers, fishermen, and nomads found employment as unskilled labourers with the oil companies. As a result of such large scale economic change, fuelled by petroleum production, the construction business and importation of the associated equipment increased. The salaries rose as well, which directly affected the purchasing power of consumers and, in turn stimulated business. All of these developments played a major role in creating a new middle class consisting of entrepreneurs and businessmen (Alafghani, 1990, p184:185).

After the unification of the Kingdom of Saudi Arabia in 1932 AD (1351AH), Jeddah entered a new era associated with oil discovery and extraction. In the year 1938 AD (1359 AH), it became a centre of development, as large construction projects were carried out there, as well as projects of transport and public utilities. These developments dramatically altered the characteristics of Jeddah, from a small and simple city to a large urban area.

Jeddah is considered one of the most beautiful coastal cities of the kingdom of Saudi Arabia, see Figure 1.2 below. It offers a unique blend of old and new quarters and overlooks the Red Sea. The city of Jeddah is called the bride of the Red Sea and it has the tallest fountain in the world; that of King Fahd, which rises nearly 262 metres above sea level, while a significant new attraction to the city skyline will be the world's tallest building, The Kingdom Tower, which is expected to open in 2019.



Figure 1.2: Image of the beautiful coastal area of Jeddah city
Source: <http://www.jeddah.gov.sa> , 2014

According to all the contexts and features discussed in this section, Jeddah stood out as a suitable site to carry out this study because of its long-standing history and socio-cultural values. As well as having many advantages of geographical location and aesthetic value that make it an attractive city to study with respect to home design, Jeddah is seen as commercial centre, and its residents are a mix of several different ethnicities and nationalities. In this research context, a specific category of residents in Jeddah is under study. Saudi women in Jeddah share the place in question (Jeddah city) and share the same nationality (Saudi). This research explores the role of Jeddah women and how they design the contemporary domestic living spaces. The last census (2010) showed that the female percentage of the total Saudi population in Jeddah is 48%. The women in Jeddah are regarded as more liberated, open-minded, and independent. They have more control in the home environment as they interact with people from many cultures, and this is the main key to Jeddah city's location and advantages. Moreover, it has been pointed out that "the more complex, specialized, and differentiated a society, the more likely it is to change, and to change rapidly. Furthermore, a complex society has a greater potential for change than does a simple one" (Vago, 1980, p.11). Accordingly, we can notice this change and how women in Jeddah have a larger space for decision making, as they share most of the decisions in the family and home, if not all, so the woman's voice is heard. This study substantiates the women's new possibilities in constructing physical shelter, making design contributions, performing roles, and reconstructing

the meaning of the home. These possibilities provide arenas for new social definitions in the light of their new status in society.

As discussed earlier, a number of studies have investigated the home environment of the city of Jeddah, but none have focused on exploring living room design with regard to the role of women in designing contemporary home spaces and the expression of identity. Due to this gap in the literature, Jeddah was selected as a case study in this research partly because of its importance as discussed in this section. In addition, the researcher's background has been critically important in the push for rethinking the role of gender in a specific domestic space (living room). Namely, the researcher is a Saudi female citizen in Jeddah with familiarity with the area, cultural awareness and a personal interest regarding the household and interior design, women and the family in Jeddah.

1.4 Research aims, objectives and questions

The aim of this research is to gain a better understanding of women's role in the home environment of Jeddah with regard to living room interior design, and to articulate how they leave identity footprints on the space they have designed and used on a daily basis. My research aims to demonstrate that the practice of domestic interior design is more complex than simply shaping the use of a space; it also reinforces the woman's influence in contemporary Jeddah society.

The objectives necessary to carry out this research are: firstly, to describe the variety of living room contexts, their interior space architecture, décor, furniture and objects and how they are arranged within the domestic interior spaces to investigate the decision-making processes women use when designing their living spaces; secondly, to explore the occupants' (family) backgrounds and how they use the space for their private activities and social relationships to understand to whom women convey their identity portrait in their living room's context; thirdly, to investigate the different roles women employ to present their identity through their domestic interior spaces, as the overall purpose of this study is to present women's identity through the interior design of their home spaces.

With regard to the aims and objectives of this research, a number of significant questions have arisen which will shape the research project. The primary question around which this thesis is focused is:

- How do living room interior designs display the role of women in the Jeddah home environment?

The following supplementary questions stem from this primary question:

- How do contemporary living room interior designs accommodate the role of Saudi women and present their individual identity?
- What are the collective values which have played an essential role in the formation of collective identities for families within their contemporary living space in the city of Jeddah?
- How do individual and collective identities work in the living space context to express the different meanings of living spaces that we are able to understand within the Jeddah home environment?

1.5 Research's original contribution to knowledge

Extending the studies in previous research, this research is conducted to find a new area of contribution to knowledge. Saeed Hamdan (1990)'s study showed that the Saudi wife applies ideas in her house decoration and furniture arrangement. However, in the present research, I am trying to examine the Saudi wife's design roles in the Jeddah home environment. Akbar (1998) found that Saudi women in Jeddah are in charge of the home interiors. To extend that, my research will add a source of documentation and analysis of Jeddah home environments, especially living spaces, including both their physical structure and social dimension. Al-Naim (1998) researched how the house in Hofuf can express individual identity; my research investigates the Saudi woman's individual identity in the Jeddah home context. Moreover, Al- Nafea (2006) found that women in Riyadh tried in a persistent way to define their status within their family and society and that this has a clear impact on home design. More recently, Alaa Al-Ban (2016) examined the

power of Saudi women in the making of the traditional Hijazi residences. The aim of my research is to find out how this works in the context of contemporary residences in Jeddah.

This research speaks to the disciplines of interior design and social studies, as there is a group of new designers who need to be recognised and have light shed on them in the Saudi home environment. These are Saudi housewives (with no formal interior design education or qualifications) who dominate the design of domestic interiors. In this research context, Saudi women in Jeddah are both amateur homemakers and interior designers and carry out this job like any other professional designers do; in this case they must be acknowledged socially.

My research seeks to contribute to the understanding of the relationship between gender performativity and the design of the domestic interior space. It aims to develop an understanding of the ways in which women use and experience their domestic living space, particularly how their gender performativity is embedded within the domestic context. Therefore, this research concerning women's performances and influence on the formation of the contemporary Saudi home will make an important contribution to the understanding of home design as a social and cultural phenomenon.

In the western context, the role of gender in relation to design history has been studied by (Attfield and Kirkham, 1989 and Forty, 1986) in terms of the representation of women as designers and homemakers in relation to the domestic interior, together with the topic of gendering in taste (Kirkham, 1996 and Sparke, 1995-2009) and the work of women as design practitioners (Buckley, 1989). In the Saudi context, we do not have this ground of research into the relation of gender and domestic interiors (and no design history and theory) so my research establishes an initial theoretical contribution and ethnographic literature base for researchers with interests in gender and design studies in Saudi Arabia.

The findings obtained will be of practical interest to designers or researchers who are interested in domestic interiors, so this research will strengthen the understanding of the relationship between women and their living room design, especially in the light of the important role of Saudi women in the Jeddah home environment. It will also enlighten women about their roles in home design and provide insights into the relevant societal motivations regarding the area in question.

Since it was not possible to interview the entire female population of Jeddah, a sample of middle class Saudi women was taken in order to infer conclusions about women's role in the society of Jeddah. The data was gathered from participants of sufficient tenure in the Jeddah community to speak knowledgeably of their beliefs and roles. The approach of particularization not generalization is based on the typical cases used in this research to build up a deep understanding of how Saudi women give identifiable meanings to the domestic internal spaces and the objects they use and to construct knowledge from lived experience and present women's roles and identity in Jeddah's domestic living spaces. It is a new area of knowledge of what goes on behind the closed doors of Jeddah homes.

Finally, it is hoped that this research will generate further academic and professional interest in the study of interior furnishing and decoration of the domestic environment with regard to the role of women in the wider world.

1.6 Organization of the study

This research is presented in the eight chapters of this thesis. Chapter One has detailed the research context and the background research on women's relationship with the home in Saudi Arabia as well as shedding light on Jeddah city and Saudi women as a significant case study in this research context. This chapter has also outlined the specific research aims and objectives, and articulated the primary and secondary questions of the thesis project. Finally, it discusses the research's significance and the theoretical and practical contributions to knowledge.

Chapter Two is dedicated to presenting the theoretical perspective of the study, which details the trends in the existing research and key concepts. These include the

concept of home environment, the domestic living room and use and meaning in the home. The move from traditional to contemporary homes in Jeddah city is highlighted in this chapter. It will then address the home as a family domain and as a woman's domain, examining the responsibilities of women in family and home. A further evaluation is undertaken of women's home design responsibilities and how these can be seen through the lens of performativity theory and the performance concept. The concept of identity in the home environment will be discussed in terms of collective and individual identity. Other concepts are addressed in this chapter, which include taste and class, to evaluate how these relate to social identity. The chapter also outlines the relationship between the veil, women, privacy and home, and how privacy and hospitality have been addressed in the home context. Finally, a brief history of women's role will be discussed in three contexts: the Islamic, Arab and Saudi worlds.

Chapter Three describes the framework of research methodologies and details the background of, and reasons for, my chosen approaches (case studies and ethnographic approaches). Domestic living rooms will be case studies in this research, supplemented by ethnographic interviews with middle class housewives as participants. The research aims and objectives will be satisfied by these methodologies with specific reference to other associated methods, which include photographic and video records, coding the living space features and visual observation of the living room. The theoretical framework is introduced in this chapter, highlighting the use of the theories of Erving Goffman and Judith Butler as a method in this research context. This chapter describes the fieldwork (timeline, strategies, implementation and difficulties) and reports the outcome of the pilot study. The four data analysis approaches in my research are also discussed.

Chapter Four is the main analytical chapter of the study. It underlines the role of women in the Saudi contemporary home environment through the focus of domestic living spaces in Jeddah. This chapter examines the Jeddah living space through five case studies, analysing the important role which women play in influencing the design of those rooms. Case study types and their location within Jeddah city are

taken into consideration, as well as the size of each living space and its location within the home. Women and living room design are examined in light of living room use of furniture and ornamental objects and the study also examines how furniture was arranged in these living rooms to structure the physical interiors with the decorative objects, in addition to the living rooms' atmosphere and colour scheme. Finally, this chapter sheds light on the women's participation in domestic space design in the selected five case studies.

Chapter Five examines the role of Saudi women in their living spaces, based on the in-depth ethnographic interview with twelve Saudi women in the Jeddah home environment. Their roles are described in detail, including the role of the women within the family and their participation in neighbourhood choice, constructing or buying the home, living room location and use, furnishings, arranging the furniture and objects and adding the décor touches that formulate the interior design of the living space as well as their home financial input. This chapter also investigates their levels of satisfaction and if they have made any alterations in their living rooms and discusses the influence of magazines and furniture shops in constructing the living space interiors and the women's taste. It also examines the relationship between women and domestic objects within the Jeddah living rooms selected for study in this research and how women's memories are contained within furniture and decorative items and highlighting their favourite pieces in living room. Finally, this chapter sheds light on the power of women in the domestic living room design.

Chapter Six discusses the concepts of privacy and hospitality within the selected living rooms and investigates their significant relationship to women. First, it discusses the privacy concept and the location of living rooms, then addresses if the rooms are overlooked from the outside (neighbours or the street). This chapter examines the degree of privacy and hospitality concepts in the living room. It also discusses the hospitality concept and its relationship to the guest room in the home. Finally, this chapter introduces the living room as a representative place for women.

Chapter Seven discusses the research results and draws together the findings of this study. To do this, it sets out a comprehensive understanding of the roles of Saudi women in Jeddah homes. This firstly relates to the design roles of Saudi women in Jeddah homes and then to the social roles of Saudi women in Jeddah homes. This chapter includes a comprehensive debate about taste, class and social identity in this research context. It discusses the expression of women's and family identity in the living space and Saudi women's performativity in the living space interiors of Jeddah homes.

Chapter Eight provides a summary of the entire study, and draws conclusions regarding Saudi women's roles in the Jeddah home environment. It addresses the role of Saudi woman as a professional interior designer and as an amateur interior designer, to gain a better understanding of the contribution of Saudi women and how these amateur interior designers contribute to the furnishing and decoration of their own home living space and to show how their identity footprints are left on the space they have designed and used. This chapter concludes by highlighting how this research context contributes to new knowledge and provides some recommendations for future research.



CHAPTER TWO

Women and the Home Environment

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Women and the Home Environment

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2.2 Home environment

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2.2.2 The use and meaning of the home environment

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2.3 Home as a family domain

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CHAPTER TWO

Women and the Home Environment

2.1 Introduction

In order to establish the framework for this research project, it is necessary to identify and understand its main components: women and the home environment. A significant recognition of these components is needed in order to better understand the role of women in domestic living room design. In this context, it is necessary to develop a comprehensive theoretical understanding for many key concepts related to the focus of this thesis, which includes home environment, domestic living room, family, women, identity, privacy and hospitality and also to identify and reflect on the gaps and arguments that could be a basis to develop methods for conducting research on women and interior design.

To investigate the gender roles and ‘performances’ in the domestic living room in the Saudi context, the main theoretical paradigms used are Butler’s theory of gender performativity and Goffman’s work on the presentation of self in social interaction. The living room will be studied to find out what significant roles the woman has played to influence its structure, furnishing and decoration and how they use the space for their private activities and social relationships, to investigate the presentation of Saudi women’s identity and position in the home and society.

As pointed out in Chapter One, there are limited Saudi research studies related to the subjects of this study context, so western literature has been used in this research to fill this gap and help to build the framework of this non-western socio-cultural context and to try to investigate contemporary Jeddah society to demonstrate that the practice of domestic interior design is more complex than simply shaping the use of a space; it also reinforces the importance of Saudi women as a powerful gender in the Jeddah home environment.

This chapter of my thesis is dedicated to providing the theoretical perspective of the study, which describes the trends in the existing research concerning the key

concepts. It also evaluates how these trends contribute to understanding where my particular argument fits into the existing research. This chapter deals with the home as an environmental context, in particular the domestic living room, and includes use and meaning in the home. The move from the traditional to contemporary home in Jeddah city is highlighted in this chapter. In addition, this literature review aims to ascertain conceptions of the family and women in the home from the point of view of different scholars, examining the responsibilities of women in family and home. There is further evaluation of women's home design responsibilities and how these can be seen through the lens of performativity theory and the concept of performance. A further feature of the review is an examination of identity concepts in the home environment, to distinguish collective and individual identity. Other concepts, including taste and class, are also addressed through different scholars' points of view, especially Bourdieu, and how these concepts lead to the main target of social identity. This chapter also outlines the relationship between the veil, women, privacy and home, and how privacy and hospitality concepts have been addressed by different scholars in the home context. At the end of this chapter, a history of women's role in three contexts (the Islamic, Arab and Saudi cultures) will be discussed, highlighting women's achievements and difficulties in the social world.

Through a summary of the empirical support for this conceptual understanding and its significant gaps, this literature review indicates how previous research leads the way to my research within the context of Jeddah domestic environments and raises a number of questions regarding the role of women in designing home spaces - especially the living room space - thus establishing an underlying foundation for this research project. The interest in this study is to see how Saudi women perform and transmit their interest in home design through family space in their communities.

2.2 Home environment

The home as a unit of the built environment can be described as a diverse arena, which reflects its content and function through its architectural layout and interior spaces. Home touches on a number of economic, cultural, social, and psychological concepts. The meaning of home was explored by Tim Putnam and Charles Newton, in their book *Household choices* (1990), where they declare the home is a social

institution and a material reality related to many terms: privacy, security, family, intimacy and comfort. In a similar vein, Amos Rapoport, one of the founders of the field of Environment-Behaviour and cultural studies, asserts: “if provision of shelter is the passive function of the house, then its positive purpose is the creation of an environment best suited to the way of life of a people—in other words, a social unit of spaces” (1969, p46). Rapoport, Putnam and Newton all view home as a social space where material and activities take place to create an environment for people.

Professor Judith Sixsmith (1986) classifies three modes of experiencing the meaning of home: the personal home, the social home and the physical home. The personal home represents the centre of meaning and a central emotional aspect in a person's life. In the social home, the relationship between people and home is marked by a place often shared with other people such as friends and relatives. The physical home focuses on people activities, memories and experiences, indeed their sense of identity. This classification highlights the many meanings of home, and the scope in which we can view the home in the Saudi context. The home concept can thus mean a sense of belonging (personal home), sharing (social home), and experiencing and acting (physical home) which leads to a sense of identity. This framework offers a way to understand the meaning of home in my research context and how these meanings are shown in the Jeddah living spaces by their users (women and their families) sharing - through activities and memories - a sense of belonging and experience, thus shaping identity. Can the three meanings that Sixsmith developed be seen in the Jeddah home environment? John Wise (2000), a professor of communication studies who has an interest in cultural studies, takes home to be a space which encompasses a collection of objects and people. In his view, what makes a home is the connection between these objects and people to create a mode of living and identification:

Home can be a collection of objects, furniture, and so on that one carries with one from move to move [...] The markers of home, however, are not simply inanimate objects (a place with stuff), but the presence, habits, and effects of spouses, children, parents, and companions. One can be at home simply in the presence of a significant other. What makes home-territories different from other

territories is on the one hand the living of the territory (a temporalization of the space), and on the other their connection with identity, or rather a process of identification, of articulation of affect (ibid. 2000, p. 299).

Similarly, the geographer Alison Blunt (2005) describes home as “a material and an affective space, shaped by everyday practices, lived experiences, social relations, memories and emotions.” (p.506). Blunt and Dowling (2006) also suggest that while the home is a place in which people live, it is also an imaginary space that is imbued with feelings, such as belonging, desire and intimacy, a process of creating forms of dwelling. They add “home is lived as well as imagined; what home means and how it is materially manifest are continually created and re-created through everyday home making practices” (p. 23:254). David Clapham (2011), a professor of planning, agrees with Blunt and Dowling that home is shaped by practices and feelings, and also points out that home is embedded in a wide range of societal discourses that shape the meaning that individuals hold. The meanings are embodied in the sense that they involve feelings, emotions and actions. Meaning is shaped by use as well as discourse through movement around the house and performing social practices.

We can draw a general agreement here from these interpretations with regard to the view of home as a social space where we can locate a collection of objects and people, and that what makes home is the activities, everyday practices and social relations which take place to create a living environment for people. Such a lived experience of the home creates a meaning related to the sense of belonging, sharing, and identity. This offers a clear understanding of the home environment and its connection to individual residents' lives. Rapoport (1969) discusses the cultural dimension and its impact on the house form. He presents five main cultural factors by which the house has attained its form. The first factor is human needs. The second factor is the family, where differences in the family structure play a significant role in relation to the house form. The third factor is the position of women. The fourth factor is the need for privacy. The concept of privacy is different from culture to culture and the forms of the house will respond to these differences. The last factor is social intercourse. All these factors play a role in influencing the house form

differently. Rapoport's work is introduced in this context to highlight the main cultural dimensions forming the home environment (human needs, family, women, privacy, and social intercourse). These dimensions can be discovered in my research context, so I will later assess to what extent they play a role in forming the Jeddah home environment.

2.2.1 Living room design

Studies of domestic spaces can take different approaches, depending on the perspective from which the home is viewed, its specific time and location. The home does not simply symbolise a physical space, because it also carries a number of social aspects regarding the people who live with and in it. The term 'space' represents "the physical container of activities and objects, 'place' is a particular portion of space that meets physiological and psychological needs of people while evoking meaningful and memorable messages of a specific culture" (Norberg-Schulz, 2007, cited in Al-Kodmany; and Ali, 2012, p44). In this respect, Kheir Al-Kodmany and Mir M. Ali, professors in urban design, argue that designers care about improving the human experience of any environment by turning spaces into places for all kinds of purposes. Furthermore, in their paper on the material attributes of personal living spaces (PLSs) (2005a), the sociologists Gosling, Craik, Martin, and Pryor introduce the concept of a PLS as more than a bedroom but less than a house. They define personal living space as

A room nestling within a larger residential setting while affording primary territory for a designated individual. It contains an individual's personal possessions and affords privacy, refuge, security, continuity, a medium for personalization and self-representation, and a venue for regulated social interactions (Gosling et al., 2005a, p.52).

I consider that the living space, beyond being a space that meets physical needs, is also an environment that meets social, cultural, and psychological needs. The living room is a space within the home in which residents may do activities together and share interests, memories and experiences. According to Amaturro, Costagliola and Ragone (1987), the living room is mainly used as an area for the family to gather together, communicate and share leisure activities. It must provide a physical space

where communication takes place. Living room spaces encompass most of the activities within the home: eating, relaxing, entertaining, reading and watching television, among others, depending on the interests of the residents.

In the Saudi context, the living room in the modern Jeddah house is a central and communal room for the family, sometimes located on the ground floor or the first floor of the house, and it is the room with the widest range of activities in the house (Akbar, 1998). Al-Naim (1998) regarded the living room as the most interesting development in the evolution of the private home in Hofuf. It was originally a central courtyard in the traditional house. The living room is thus a central space, and its symbolic role moved it to the front. These contextual points raise several interesting questions: what is the contemporary context of the living room in Jeddah's home environment? What is the difference between Jeddah's living rooms and the ones under discussion in western literature? Does the living room in Jeddah have the same social function?

Homes are an important arena where residents devote much of their thought, time, and resources to furnishing and decorating their living spaces. In particular, the living room is the space that shows furnishings related to the occupants' effort in designing this space, based on needs and preference. Saruwono, Zulkiflin and Mohammad (2012), in their study on furniture arrangement in apartment-type family housing found that "occupants would give a great deal of time and resources to organise the living room furniture depending on their personal preferences, needs and priorities. The selection and arrangement of furniture in a space is strongly influenced by the functional needs and creativity of the users" (ibid., 2012, p. 912).

Furniture enhances most of the leisure activities of the home, so it must receive considerable attention, being linked to the composition of visual internal space, and through its shape, scale, lines, colours and installation it plays an important role in giving the internal space its expressive qualities and characteristics. Furniture manifests itself as an object within a double-sided process: the piece of furniture functions as an individual object and, conversely, with a group of objects to create

the style, image, and purpose of the room. Simmel (1991), a German sociologist, asserts that the significance of an object lies not only in itself but in the way objects are united in the space: “objects receive a new centre which is not located in any of them alone, but which they all manifest through the particular way they are united” (1991, cited in Kandiyoti and Saktanber (ed.), 2002, p. 297). The types of objects and furniture in domestic spaces are varied but generally each room has standard furniture based on its function, for example “the living room generally contains the main seating furniture such as sofas and chairs, tables, and lampstands, in addition to the new electrical appliances such as television sets and hi-fi system” (Jackson, 1994, p.158). Penny Sparke, a British writer and academic specialising in the history of design notes:

The kitchen and bathroom within a Victorian home still contained a number of independent furniture pieces—such as dressers, tables and wash-stands—while in modern homes these are usually built in and no longer count as items of furniture. [...] Countless hi-fi sets and television consoles, for instance, still bear the last traces of the furnishing process. Their ‘wood-effect’ plastic laminate surfaces show how they are torn between being items of furniture or pieces of equipment (Sparke, 1986, p. 6:105).

In my view, hi-fi sets and television consoles ought to be classified as furniture pieces, because they are used to furnish living room interiors through giving the space its function, just as the seating furniture does. Although a television is often seen as a distraction - interfering with the communal aspect of living room objects - it can also provide a collective focus: enjoyment in the sense of being together, sharing a favourite programme or film. Living room furniture comes in all shapes and sizes, and there is endless variety in terms of style, colour, fabric, material and quality. Contemporary interiors also include a variety of soft furnishings, such as curtains, rugs, and upholstery. The study of the interaction between the domestic space, the occupants and the furniture that surrounds them will reveal the way that residents express their role in furnishing their home living spaces. How do residents, especially women, influence the design and furnishing process of the contemporary living room within the context of the Jeddah home environment?

There is a level of practicality needed in the home, as clearly the size of domestic furniture must fit the living space and be suited to its variety of functions. New design and cultural aspects transform the use of interior space and fuel the need for furnishings and decoration. In Britain, for example, “the decreasing size of living spaces led to the continuing need for items of furniture to be smaller, lighter and more flexible” (Sparke, 1986, p.77). Multipurpose furniture was provided to occupy efficiently the limited size of living rooms with the purpose of easy moving. Meanwhile, the living room is no longer used for dining in many Western countries; a separate dining room has been employed since the beginning of the twentieth century in many middle-class houses. Of note on this score is that “*Ideal Home* magazine in February 1947 posed the question, ‘is a dining room worthwhile?’” (Sparke, 1986, p.77). By the middle of twentieth century, the advent of the open-plan space became one of the most fundamental changes for the living room.

This initiation of a design principle placed an emphasis on the functions and layout of the interior, eliminating walls to create a multipurpose, ‘democratic’ living space which merged, in most cases, the living room and dining room into one large room. The room was furnished for sitting and dining by the middle of the last century. The functions of the dining and living rooms were thus combined - making it easier to perform the standard functions of one room in the other, such as eating while socialising in the living room, or reading or working at the dining table. Towards the end of the twentieth century, the living room was also opened to the kitchen, often with a breakfast bar and stools. The design of a larger room that combined living space, dining area, and kitchen was becoming more central to the household's activities in the 20th century. As Paul Pennartz, who is interested in household and consumer studies, argued, “walls may function as barriers to communication and therefore give one a feeling of being shut out” (cited in Cieraad, 1999, p. 102). This phenomenon initiates the question of what the living room in the Jeddah home environment looks like and how it is influenced by this Western mode of interior design, an important area of inquiry for this research context.

In their work, “Make it Home: Automatic Optimization of Furniture Arrangement”, Yu et al. (2011) suggest that arranging furniture to form a functional and aesthetically-pleasing space is influenced by many factors:

Optimizing furniture arrangement into a realistic and functional indoor configuration involves considerable complexity, taking into account various interacting factors, such as pairwise furniture relationships, spatial relationships with respect to the room, and other human factors [...] it provides users the flexibility to control furniture placement that respects furniture functionality and interior design aesthetics (Yu et al., 2011, p. 3:10).

They also mention that the human factor is one of the constituents that influences the furniture arrangement within the space. This echoes architect Abu-Ghazze's (1997) view, when he states that interior design reflects people's activities and values:

The planning and design of a house interior can be seen as the organization of space for different purposes and according to different rules; they reflect the activities, values and purposes of the individuals doing the organisation. At the same time, space organisation also reflects ideal images, representing the congruence between physical space and social space. Although space organisation itself expresses meaning and has communicative properties, meaning in home interiors is often expressed through the arrangement of 'semi-fixed' feature elements, which include furnishings, colours, forms, size, etc. (1997, p. 256).

The living room is seen as a spatial and material construction, in which the location of objects and subjects produce knowledge and meaning. There is a meaning behind participation in any activities in the home environment; for example, designing, furnishing and arranging spaces. A study by Tsunetsugu et al. (2005) found that differences in the designs of living rooms cause different physiological responses. Their findings show that rooms with a certain arrangement of furniture result in certain user behaviours. The journalist Joan Kron considers space contents and interior design as a personalization process and explains, “personalizing is marking your environment to let people know where your boundaries begin and end, and putting your personal stamp on a space and its contents” (1983, p. 44). Carole Despres, who deals with residential environments and behaviours, adds to Kron's comments in her paper *The Meaning of Home* (1991), saying that placing objects

and arranging the furniture within the home with specific aesthetic properties is a territorial behaviour related to personalization. This will indicate that home decoration and furniture arrangements are used as a symbol to reflect territorial personalization. Who is shaping the interior design of the living room in Jeddah houses? Can we identify gender trends in involvement in room furnishing?

2.2.2 The use and meaning of the home environment

According to Gareth Williams, a design lecturer “Furniture is a micro-architecture that intercedes between the human body and the physical space” (2006, p.84). Generally, furniture can be seen as a part of an architectural field and is the main factor of importance in the design of interior spaces. Without it, interior design does not offer a useful place for people to live and does not provide a real meaning for living; it is the mediator between the architecture and users in many sociocultural and personal connections, to construct the meaning of this relationship. As Penny Sparke asserts, “furniture, particularly the piece we choose for our homes and grow up with, expresses complex meanings” (Sparke, 1986, p.5). This research is intended to investigate the meaning created by the interaction between Saudi residents (especially women) and their furniture in living rooms, with regard to social position and identity. Al-Naim states that the relationship between the physical object and an individual’s values in the home responds to human needs. However, he goes on to point out that

Human needs are many and they have no specific rank or order. They could have different meanings for different people, and their order may change according to the priorities of the individuals or the groups. Nevertheless, there are some essential needs, such as food and refuge or shelter to satisfy basic physiological needs. When a human being satisfies his/her physiological needs, (s)he then looks after psychological needs, such as identity, aesthetic needs, belonging, etc. Psychological needs play an essential role in defining the meaning of the home and the objects inside it (1998, p.75).

People cannot dwell without objects and furniture that support their utilitarian needs. This is an important use of furniture in the home environment. On the other hand, furniture has a symbolic use that goes to satisfy psychological needs, such as social

status and identity to form the meaning of any dwelling. Edward Lucie-Smith, a British writer and art critic, agrees with Al-Naim on this point, claiming, “furniture plays a very important part as an indicator of social status” (Smith, 1993, p.9). According to these understandings, use could be defined as the process of action that is produced by the interaction between people and objects, in the home environment context, and which provide a meaning for it. Donald Norman discusses three facets of the use and experience of a product:

The behavioral level is about use, about experience with a product. But experience itself has many facets: function, performance, and usability. A product’s function specifies what activities it supports, what it is meant to do—if the functions of a product are inadequate or of no interest, the product itself is of little value. Performance is about how well the product does those desired functions. Usability, then, describes the ease with which the user of the product can understand how it works and get it to perform. (Norman, 2004, p. 37).

In light of the Norman’s study, experience a product or a space can be considered to have many surfaces. The surfaces of product function and performance, in addition to the surface of usability will be examined in the context of product use by the users for their performative behaviours. In this regard, Jordan investigated different sources of product pleasures, including “physiological, psychological, sociological, and ideological. Physiological pleasures involve bodily sensations; psychological pleasures are about achievements of the self; sociological pleasures are the pleasures of social interaction; and ideological pleasures are about intellectual stimulation” (1991, cited in Demir et al., 2009, p. 41). This study addresses areas of pleasure that can be seen in the living room: psychological pleasures, that are related to achievements of the woman, and sociological pleasures, that relate to the woman’s social interaction within the living space, providing an insight into the focus of presenting identity.

Meaning in the home environment is a process of identifying the interaction between space (living space), people (residents), and objects (furniture). The meaning of home is developed and generated by users’ communication with objects through experience in the home space to provide multiple meanings. The communication

between furniture and user does not occur on its own, they have to be created by action and use. The scope of meanings that could be presented based on this interaction arise from physical, utilitarian and social needs such as identity and power. The valuable question related to meaning is: what are the different meanings of living space design that we are able to understand within the Jeddah home environment? In this vein, I could pose another question: by whom in the home environment is meaning generated? It can be seen that the home environment is the collection of spaces inhabited by people with various elements of furnishings and social drama that plays out in them. It can then be subjected to scrutiny and evaluation of the meaning behind this collection.

2.2.3 From traditional to contemporary home in Jeddah city

In conducting a study to investigate the contemporary home environment in Jeddah, it is important to shed light on the use and meaning of traditional houses in Jeddah, to see to what extent the use and meaning of the Jeddah home have been changed. The traditional houses were two, three or more storeys high, with level roofs. The traditional house materials were coral aggregate and wood, and walls were made smooth with plaster. The roof consisted of palm thatch and wooden beams. The entrance was often vaulted by a round-headed or pointed arch, and the wooden doors were decorated with rather stiff and stylized carving. According to the Scottish historian James Buchan, “the doors were heavy two-leaved slabs of teak-wood, deeply carved, often with wickets in them; and they had rich hinges and rig knockers of hammered iron” (1980, p. 11) The outer walls were frequently white-washed. Decoration was concentrated in the wooden screens which cover windows called “Roshan”. These screens guarded from view people standing at windows. Lower rooms had small windows, whereas the uppermost storey had large openings piercing the walls for ventilation. The most celebrated of such houses, for its fine appearance and state of preservation is Nassif house, on Al Alawi street (James Buchan, 1980).

The roshan is one of the significant characteristic elements of the exterior of traditional Jeddah houses’. The roshan had the power to reflect the economic status and the taste of the woman who was involved in its ornament. The more elaborate the roshan, the more status a woman had. It served as an indicator of women's prized

role in designing Jeddah's traditional houses. The roshan offers the space for a woman to move beyond the walls of the house, literally into the public sphere (Al-Ban, 2016). Moreover, the roshan was used for women's benefit, even from the interior, as when occupying the roshan for sitting or resting, seeing was a significant source of power for the woman, whereas she was not seen by others.

Jeddah has always been the commercial centre and has one of the largest ports in Saudi Arabia; accordingly, imported goods were arriving in Jeddah before any other city in Saudi Arabia, which placed Jeddah at the forefront of many changes in the country. All of these features have contributed to the replacement of the traditional furniture of Jeddah houses with contemporary furniture and interior elements. Following the economic changes in the past few decades, residents were eager to furnish their living spaces with new imported furniture (Akbar, 1998). (See Figures 2.1 and 2.2). Alaa Al-Ban (2016), in her research on architecture and cultural identity in the traditional homes of Jeddah, agrees with Akbar, and notes that, since the discovery of oil, Jeddah residents' attitudes have changed and devalued their culture and history; thus, the traditional home in Jeddah fell out of fashion.



Figure 2.1: Images of traditional living room furniture (shown in a home museum)
Source: Researcher, pilot study period, Altayebat International City, Jeddah, 2012



Figure 2.2: Images of contemporary living room furniture
Source: Researcher, pilot study period, Jeddah, 2012

According to Akbar:

“The traditional home environment was compatible with climate and social structure, and its spaces had to be multi-purpose, which required simple, multi-purpose furniture. Now the social structure is changing and the climate is no longer so problematic. After the introduction of air-conditioning, assigning rooms for a few activities became possible and the quantity and diversity of furniture increased. [...] It has been found that traditional furniture was highly compatible with use, values and occupants’ expression of identity. Modern furniture was introduced mainly for its meaning function and was incompatible with cultural values.” (Akbar, 1998).

In the move from traditional to contemporary houses, the new housing forms that dominate Jeddah's built environment are mainly apartments and villas. The apartment type was introduced in Jeddah in the 1950s. The apartment is a residential unit which is part of a building. This building contains several individual apartments: each level could have two to four apartments. The residential building has a common entrance and hallway. In some buildings there are some shops on the ground floor for business purposes. A villa is a private, single-family home with its own gardens or courtyards and sometimes has a water feature, such as a pool surrounded by walls on four sides to define the land ownership. The front wall has a main external entrance for the villa. Villas are low-rise, detached homes with two or three floors, with a main internal entrance and sometimes another service entrance. The nuclear Saudi family (the basic unit of social organization is a husband, a wife, and their unmarried

children living in one home) responded to the new villa-type homes that were first introduced in the 1950s. The villa is “the most preferred type of dwelling for the majority of Saudis because it is spacious and has outdoor space which gives the feeling of independence not found in apartment housing” (Mortada, 1992, p. 182). The emergence of a symbolic role for the villa-type house can be attributed to the appearance of a middle class in the 1950s. The members of the middle class were strongly influenced by the European villa-type housing that spread throughout the Middle East in the colonial era (Al-Nafea, 2006). The villa is an individual home and most owners present their identity through its design, leading to its increased use in the Saudi family. According to Al-Naim (1998), Saudi families own and live in a villa as a social symbol and use the physical materials in their villa to express their identities. This research aims to identify the woman’s role in her surrounding home spaces. I have mainly used the private villa for my study, based on the fact that residents in rented homes do not have the right to make alterations to the home, whereas in private villas, Saudi women and their families can express their identity.

In the historical houses, the meaning was framed through the interaction between space and residents. The meaning of home was developed to be compatible with climate, residents’ needs, social values, and for women’s benefit. A valuable question can be asked here: Can the contemporary home environment develop a meaning based on the significant features that were the building blocks of the traditional homes in Jeddah? Moreover, Al-Ban argues that “the traditional Hijazi home stands as proof of an empowered Saudi woman—but empowered according to a new definition of empowerment, one that challenges Western gender constructs and, instead, incorporates the unique social, religious, and historical context of Jeddah specifically and Saudi Arabia more broadly” (2016, p. 13). What about the contemporary home environments in Jeddah, can they be said to stand as a proof of Saudi women’s empowerment? This research context will try to answer these interesting questions and draw out the new image of the relationship between Saudi women and their home environment.

2.3 Home as a family domain

In the previous sections, I was discussing the home as a building; in this section I am trying to understand the home as a concept that relates to family. This research aims to investigate the role of Saudi women in the home environment and the family is the most powerful socialization agent in the Saudi homes in which the women live. The concept of family has been interpreted by many researchers. In the Saudi context, Soraya Altorki, a professor of Anthropology, defines the family in Jeddah (a'ilah) as "a group of people who share common agnatic descent, that is, belong to the same patrilineage" (1986, p13). Therefore, the family is a distinct, cohesive social unit, heavily underpinned by economic and political considerations and male honour (AL-Dehailan, 2007). From a Bahraini point of view, Yahya El-Haddad sees the Arab-Gulf family as "a basic unit that extends its cultural components from Arab Islamic sources; and as an economic unit that performs a number of economic roles to the benefit of its own members and of society; and as a social unit where social interactions between family members occur within the context of social relations set by values and norms of their culture" (2003, p. 222). Note that Altorki defines the family from paternal relationships, while AL-Dehailan defines the family from economic and political perspectives; El-Haddad also agrees that economics can play a role in defining family. He also defines family through the lens of cultural, economic and social components. These interesting perspectives help to define the family context in which the women live and play their roles in the home environment.

In a western context, the family can be defined as "a site of a kind of transcendental will manifesting itself in collective decisions and in which its members feel required to act as parts of a united body" (Bourdieu, 1998, p. 70). In another definition, Galvin, Braithwaite and Bylund, in their book *Family Communication: Cohesion and Change* (2015), refer to families as "networks of people who share their lives over long periods of time bound by ties of marriage, blood, law, or commitment, legal or otherwise, who consider themselves as family and who share a significant history and anticipated future of functioning as a family" (2015, p. 8). These western views explain the underlying ideas of the definitions of the Saudi family concept.

The family, or (a'ilah) as it is called in Saudi Arabia, can be seen as a social agent with group of people sharing life based on marriage and blood relationships, supported by the same economic and cultural materials and acting as united body in the light of collective values. The Arabic word 'bait' corresponds to the English word 'home'. Home is the family territory, in which the family lives and uses its spaces to express a social relationship and interaction among their members. These variations in definitions implies in the simple term "family" encompasses countless differences of familial forms and numerous types of interaction patterns. This raises an interesting question: How does the home express the different patterns of interaction?

2.3.1 The Saudi Family Structure

According to the research interest in investigating the woman's role in the home environment, it is important to understand the form of the Saudi family in which women take part. In Saudi society, the family represents a structural social value. The house is a physical container of intimately engaged family members. Traditionally, the home was occupied by several nuclear families, as 'the container of the family,' where all members in the extended family lived together in one big home. An extended family of three generations was the common family type in traditional Jeddah (Akbar,1998). Through many generations, in which grandparents lived with grandchildren, the home was a storage place of history for the family. The master of the extended family had strong authority. All the family members respected and obeyed his decisions (Jomah, 1992). This structure has completely changed, as the number of nuclear families in Saudi has increased, along with their economic independence and separate residence. These features do not reject the relationship between nuclear families and their extended families, but we can see that traditional family ties have been weakened. Official statistics for the number of housing units in Saudi Arabia in 2010 show that the average number of family members was 6.4 people. Two years later (2012), the average number of family members had increased to 6.7 people. However, in 2016, the average number of family members had decreased to 5.6 people. Moreover, the Saudi sociologist Nora Almosaed (2008) argues that the patriarchal tradition in the Saudi family is in transition: men are tending to share power and responsibility with women. Based on

this change in Saudi family structure, many questions can be raised, such as: do Saudi family members in Jeddah have strong relationships within their homes? Who has the most power and responsibility in contemporary Saudi families?

2.3.2 Responsibilities of Men and Women in Family

In an Islamic context, a lawful marriage between men and women is a sacred contract and a healthy framework for sexual relations and the nurturing of children. The wife keeps her own surname even after marriage; the children inherit the father's surname. The relationship between husband and wife through marriage is based on mutual rights and obligations. The husband is assigned the responsibility of leading and protecting the family and providing for them economically. The wife is expected to obey her husband and look after her family well-being. Men's role in the home has been described by Sobh and Belk (2011) in this way: for men, the home is a place of peace and safety, which he is expected to provide materially for the family. Providing a home and being in charge financially is related to the Islamic concept of 'kiwama' - being in charge and responsible for the wife and family.

Traditionally, the Saudi father was the family's financial power and authority. The father's position was at the top of the pyramid of authority, based on the traditional division of roles within the family, which makes him *rabb al-ūsrah* (lord of the family) (Al-Nafea, 2006). However, Alaa Al-Ban (2016) emphasizes that the traditional houses offered a woman a significant world of influence on which to enact her agency, as the woman was the principal authority figure of the Hijazi house. A teacher of her children, mistress of the servants, the queen of her castle—particularly because the man was out for most of the day. Nowadays, this role has been changed, as women are being educated and working outside the home, which has influenced the hierarchy of power within the Saudi family and the women share the financial role in the family. As argued by Almosaed, “many women today are working as much as men and making a good deal of money. As women bring more money into the home, they are expected to feel more free to make decisions about what the couple does with money” (2008, p. 61)

However, this work is not obligatory for the wife in Saudi society, because the husband's responsibility is earning the living and supporting the family financially. The Saudi woman has no obligation to spend her income on the home or family but, by earning a salary, she may increase the family income so the family can more fully respond to its needs. The women's roles in their families are found in the areas of "helping in earning the family living, being a companion to the husband, helping the children to grow up by being their friend, teacher and guide, managing the family income and finances, and making family decisions only after discussion" (Hamdan, 1990, p. 199).

The parents' role is to provide shelter for their children, be responsible for their children's upbringing and protection and also support them at different stages of their lives. The caring of family members for one another signifies the family relationship in the Islamic perspective. God says, "O ye who believe! Save yourselves and your families from a Fire" (Qur'an, sūrat l-taḥrīm, verse 6.) The role of men and women within the family, from an Islamic perspective, is complementary rather than competitive (Roald, 2003). The male/female relationship has been changed as result of factors such as increasing education, working, travel abroad and the influence of foreigners due to the oil boom. As many women are leaving the house to work or for study, their responsibilities within the home and towards the family have been changed. The wife now has a say in the living conditions of her family and shares in decision making (Bagader et al., 1998). Saeed Hamdan, who studied social change in the Saudi family, reports that there are joint decisions between couples in young families in different areas:

The husbands and wives of the young families make more joint decisions about hiring a servant, buying or changing furniture, what house to buy/rent, how much money to spend on food, what doctor to call when someone is sick, where to go on vacation, what car to get and what job the husband should take, when compared to the husbands and wives of the old families (1990, p185).

Khadija Nasseef (2004), in her research *Women and Social Services in Saudi Arabia*, found that many husbands have accepted the financial participation of the wife in supporting the family. In fact, many husbands now look for wives who are more

equally qualified in educational and job skills. However, there are still some men who do not admit their wives' financial participation in the family.

Consequently, this research is trying to identify the current state of women's power in designing the Jeddah home environment in general and living space in particular. Professor Yahya El-Haddad, in the field of Art and Social Science (2003), says that economic and social changes have produced numerous individualistic values at the expense of collective values. Accordingly, this study attempts to answer many questions related to this interesting context: what is the role of women and men in the Jeddah home environment? Is there a joint decision-making between men and women in the families of Jeddah?

2.4 Home as a woman's domain

James Duncan, a cultural geographer (1981), thinks of the home as a container of women. In an Islamic context, Al-Nafea (2006) explored the relationship between the home and the woman in the Qur'an in view of the fact that a woman is considered to be a home (*Maskan*) in Arabic. It is said in the Qur'an: "Thy lord hath created from yourselves wives to live unto them" (Ar-Rum: 21). Describing the wives as a place to live into is connecting the concept of living in any place with woman, which can identify the relationship between woman and home. Furthermore, The Saudi Architect Sameer Akbar (1998) asserts that the traditional Jeddah house was the women's world. The cultural confinement of a woman's role inside the house could be due to two reasons: firstly, the separation of the sexes, as men dominated the public domain and the women's domain became the home interiors. Secondly, there was a huge number of domestic and family chores that needed to be done in order to keep up with the requirements of daily life, which was the women's responsibility. Accordingly, how we can identify the relationship between the woman and the contemporary home in Jeddah? The next sections will discuss the different roles of women and their responsibilities in the home environment to investigate the phenomenon of home as woman's domain.

2.4.1 The meaning of woman, wife and mother

Women play a number of different roles, each of which has a different meaning.

Firstly, the word ‘woman’ itself can be defined as an adult human female. From an Islamic-Arab perspective, the female becomes and is considered to be a woman once she has reached the age of puberty and must start wearing the veil (even though she may have started wearing the veil before reaching this age, in imitation of the older women).

One of the woman’s positions is that of a mother, and according to the Oxford English Dictionary (2000) the mother is a female parent of a child or children to whom she has given birth. However, according to Cambridge English Dictionary (2016), the mother can be described as a female parent, treating a person with great kindness and love and protecting them from anything dangerous or difficult. Similarly, Al-Nafea (2006) argues that, in the Saudi context, a mother is responsible for providing a stable and welcoming environment for her child's first home. The mother can be seen as “chief influencing agent, through both her nurturing and supervisory activities” (Moore, Wilkie and Lutz, 2002, p, 30). Nora Alarifi Pharaon, a leading psychologist, discusses the mother’s role as a key to maintaining the family. “Not only does she reproduce successive generations, ensuring family continuity, size and power, but also she is responsible for the new generation’s informal education. It is the mother who transmits the cultural and religious traditions that reinforce solidarity and loyalty to the family” (2004, p. 358). Thus, the Islamic view holds that paradise is under the mother’s feet as the Prophet Muhammad (may Allah's peace and blessings be upon him) said: “Your Heaven lies under the feet of your mother”. The mother can be seen as a female parent who treats her children with love and protection. The mother’s main role in a family is to keep the home and family members in order and, through her good care of them, to ensure the peace and harmony of the household. The mother is a chief of the generation’s cultural and religious education within the family context. This opens an interesting question: what is the role of mothers in the Jeddah family context?

Another one of the woman’s positions is that of a wife. The wife can be defined as a woman joined to man in marriage; a female spouse. Sharon Halevi and Fruma Zachs explain the role of the good wife as follows: “A good wife was not just one who kept

a clean house and provided hot, or even tasty, meals to a hungry husband, but rather one who was his friend and partner in life.” (Halevi and Zachs, 2013, p. 149). In the Islamic system, the wife is a guardian of her husband’s affairs, an educator and nurturer of her children, a queen crowned in her kingdom and her home (Haddad, 1984). It is the wife's work in create and sustain a home that provides security for all the members of the household, and achieve a private and intimate domain within which the affairs of the husband and family can be conducted. What is the role of housewives in Jeddah families?

Yvonne Yazbeck Haddad, Professor of the History of Islam, introduces this passage from a professor in Saudi Arabia, Abdal-Rahman, explaining the different positions of women:

[The woman] is a mother who nurtures her children forming men, a wife who beautifies life with her beloved smile, her tender touch soothing the ruggedness of the road and her expressive word easing the pressures of work, a sister who shares the bitter and the sweet with her family, and a daughter who fills the home with wholesomeness and beauty and is the delight of her parents. Thus is created the ideal of a self-sacrificing individual whose existence is fulfilled only in the service of others and whose joy is completed by making others happy (cited in Haddad, 1984, p.149).

The argument for the social efficiency of present gender roles centres around the woman’s place as housewife and mother. These kinds of feminine activities are, of course, based on the way the women live in families, which could be different in the West, where not all women live in a family context. The woman’s role as mother makes her responsible for family and bringing up the children, while the woman’s role as housewife makes her responsible for the home. Consequently, women’s role in the Jeddah home environment will be conceived of as a housewife, who has the aesthetic function of shaping the home interior design, as well as her gender position in her social and cultural context. Pink situates the housewife as “both a gendered icon and a lived identity in relation to the social, cultural, materials and sensory contexts she inhabits” (2004, p.81). Further support to this view is added by Elizabeth Silva, professor of Sociology, who says, in the light of Bourdieu’s view,

“women appear predominantly as aesthetic objects, and logically, within their assigned role, take on the aesthetic functions in their homes and social world. The domestic unit is comprised of wife, children and husband, all of whom depend on the central domestic work of the woman” (2005, p. 84). How does the Saudi housewife play her roles in the home that she inhabits, in the light of these two western contexts?

2.4.2 Women and home design responsibility

The relationship between women and home had and continues to have a significant impact on domestic design. In the western context, the American pioneer interior decorator, Elsie de Wolfe, in her 1913 book “The house in Good Taste”, claimed that “it is the personality of the mistress that the home expresses. Men are forever guests in our homes, no matter how much happiness they may find there” (cited in Sparke, 2009, p, 66). More recently, the British designer and historian Judy Attfield (1989) asserted women’s assignment to the private domestic realm and to the decorative fields of design. Generally, women are believed to have an affinity for decoration (Kirkham,1996). The interaction between gender and home design can produce gendered space, Philippa Goodall, in her paper Design and Gender: Where is the Heart of Home? (1990) discussed how gender roles in the home environment are reflected in domestic design interiors and the formation of gendered objects and spaces. Accordingly, the women’s gendered space can appear through the domestic interior design; Sparke asserts that the domestic interior retains a strongly gendered (primarily feminine) dimension (McKellar and Sparke, 2004).

Moira Munro, a researcher in the sociology of family life, and Ruth Madigan, a researcher in housing and gender issues (1994) declare that men are more likely to be involved with architectural design. Women, on the other hand, tend to be more concerned with a sense of belonging, safety and security and having a place to take care. The women responsibilities in the home are varied, as Pierre Bourdieu (2001) observes that women look after the house, its internal decoration and everyday life. The home design and interior decoration is one of the women responsibilities, Sarah Pink, a Professor in Design Research (2004), adds that the practice of home decoration has been viewed as a feminine creation of visual imagery and she sees the

role of women as homemakers and organisers of domestic space. The geographers Deborah Leslie and Suzanne Reimer, in their paper *Gender, Modern Design, and Home Consumption*, support Pink's argument and declare that women can be decorators and Homemakers. "The practice of selecting and purchasing furniture and soft furnishings (curtains, rugs, accessories) has long been a feminized realm – performed by either 'do-it-yourself' housewives or professional decorators" (Sanders, 2002, p. 4). Accordingly, Women are becoming the producers of the domestic interior, Penny Sparke (2004) in her book on interior design and identity, discusses the relationship between women and the domestic interior that cannot lie only in their presence in the physical space but depends on their creative efforts and productive work to construct that home through the consumption of goods, choices, and decoration. Some feminists have actually identified shopping as a form of power (Walker and Attfield, 1989). The women's influence on the aesthetic of domestic interiors can be observed; Rachel Hurdley suggests that "the culture of domesticity brought new pressures to bear on women regarding their influence on morality and aesthetics. They were expected to regulate not only their own behavior, but also that of their families and the private aesthetic of domestic interior." (2013, p. 14). These thoughts support the argument that the home environment is a woman's domain and that she cares about and decorates and organizes its spaces to introduce her roles as homemaker, which emphasizes home decoration as a feminine activity.

As the above research studies are based on a Western context, I will now consider their acceptance in the Saudi context. How does the changing role of women impact the home interior environment? Recently, the Saudi woman's role has changed along with her economic and education status. Educated and working women who contribute economically to the home also participate in the decisions about designing the home environment. In the Arab-Saudi home context, the Sociologist Almosaed (2008) declares that work has given women the opportunity to have power in the family and to take part in household decision-making. Moreover, Ahmad Zayad, in his paper *The Gulf City Between Originality and Modernity* (1998), agrees that all these contributions give women a higher social status and an opportunity to participate in decision making. Some Saudi researchers and architects have found a

few invisible roles of Saudi women in home design. Saeed Hamdan, in his research on social change in the Saudi family (1990), selected a sample of Saudi families in Riyadh, the capital city of Saudi Arabia. Two types of families were surveyed: “old” families and “young” families. He found that the husband and wife share decisions about family affairs and the home. He also found that the Saudi wife applies ideas to her household in the process of furniture arrangement and decoration of the house. Akbar (1998) found that there is an interesting presence of Saudi women’s role in Jeddah home design. Moreover, Al-Naim (1998) showed how the modern house in Hofuf could be seen as an expression of individual identity. The women require a social domain that maintains their identity. Thus, this is an interesting role that women play through the home design to express their identity. Furthermore, the direct participation of women in the decision-making process of their home design is highlighted by Nada Al- Nafea (2006), who found that women in Riyadh tried to define their status within their family and society. This has a clear impact on home design. She admitted that a major shift has happened to the way Saudi women look at the home environment. They now want to participate directly in the decision-making process of their home design, not just by influencing it indirectly, as in the past. The women have become more involved in the contemporary Riyadh home design and this has resulted from the socio-economic changes in Saudi Arabia, which have changed men’s attitudes towards families and women, transferring women from the ‘indirect position’ in society to the ‘direct position’.

Moreover, some Arab women see the home as the space that is under their direct responsibility, they are responsible for the design of the home and in charge of the furnishing and organization of the interior design. According to Sharon Halevi and Fruma Zachs, in their article, “The Little Kingdom over which God made you Queen”: The gendered reorganization of a “modern” Arab home in turn-of-the-century Beirut,” declare that the main guest room would be one which “reflects the skills of the woman of the house.” It had to be attended to with great care and furnished with the best furniture and decorative items. The woman is the person put in charge of the reorganization of the interior design of the home (2013, p. 147). In Palestinian society, “women are responsible for the design of the home, in

accordance with their needs and those of the rest of their families, while the man may only assist them in their domain. This responsibility provides them with a sense of comfort and belonging to the home, the private space” (Hamdan-Saliba & Fenster, 2012, p. 208)

Al-Nafea explains that the woman’s role is to put her stamp on home spaces: “the woman's role of caretaker has allowed her to inject her personality on dwelling spaces in terms of decor (fabrics, beddings, carpets), cooking (food choices and meal preparation), and social manners (who interacts with whom and where)” (2006, p. 37). She adds that women, more than men, care for the expression of their identities in the home: “Men were not as likely to equate the home as an extension of the self and they were not as likely as women to express much concern for special objects or furnishings in their environment” (2006, p. 37). One study, carried out by the Saudi economic writer Abdullah Dahlan in 1992, investigated the consumption of furniture in Jeddah - including dining rooms, bedrooms, cupboards, tables, sofas, kitchens, libraries, cribs, and chairs - and reports on the value of spending and the impact on the appearance of the family as a whole. This, Dahlan argues, has led to a partnership between husband and wife in the decision-making purchasing furniture rate with “42% of families reporting such joint decision-making; and only 7% of families leaving all such decisions to the wife, with the husband contributing effectively in the decisions regarding supplementary furniture, libraries, and chairs” (Dahlan, 1992, p. 53). Akbar contests this low percentage that suggests that women have limited power in decision-making regarding the purchase of furniture. It can be argued that women’s’ power in purchasing furniture is not limited, even with their driving constraints in Saudi Arabia: they find ways to go to the shops and buy furniture (with their own driver, or sometimes with their husbands or sons) giving them power to choose and buy appropriate furniture pieces and decoration elements for their home interiors. Akbar contends, “Saudi women spend most of their time at home. Daily household tasks such as caring for children, cooking and cleaning make women in charge of the home interiors” (1998, p60). However, Al-Nafea questions

Whether Saudi women, as individuals, communicated with the society through their homes or not? As a female and a member of society, the

researcher feels that the recent Saudi house was influenced by the attempt of women to use the domestic spaces to address and emphasize their domain and identity [...] Traditionally in Saudi Arabia, people usually think that the house is 'the face of man', in fact this belief is now changing and some people think that the house is also 'the face of women' (Al-Nafea, 2006, p28).

The previous research on the interaction between gender, space and home notes how gender roles and relationships in the home environment affect domestic interior design. This raises the question of whether women in Jeddah homes are responsible for choosing and purchasing various pieces of furniture and forming the space interiors to express their identity. As Al-Nafea (2006) asserts, in some Saudi communities, women are more powerful. She mentioned women in Jeddah as an example, which gives an indication that there is more change to come regarding women's roles in the homes of Jeddah.

Due to women working outside the home and the economic prosperity of Saudi families, domestic foreign workers, such as female maids and male drivers, are being hired. These foreigners are imported from different countries, for example, Arabian countries (Egypt and Morocco) and India, Ethiopia, Sri Lanka, Indonesia and the Philippines. The importance of female servants is to look after the children while the mother at work and also to do the housework. On the other hand, the male drivers have become necessary as women cannot drive to work and there is a lack of public transport. The economist Salman Saleh Al-Dehailan declared in his research *The Participation of Women in Saudi Arabia's Economy: Obstacles and Prospects* that "the number of domestic workers employed in Saudi Arabia, including drivers and maids, is nearly 1.2 million, according to the estimates of the Committee in the Chamber of Commerce Industrial Riyadh" (Alwatatn, 2005, cited in AL-Dehailan, 2007, p. 154). Three years later, in 2008, the number of domestic workers exceeded one and a half million (Al Dossry, 2012, p. 56). This increased numbers of domestic workers introduces an interesting question: What is the role and position of female workers in the Jeddah home environment? Moreover, as the Saudi housewives are not often responsible for the daily cleaning of the home (as many families in Jeddah

employ a maid) these housewives may satisfy other interests, imposing their power of furnishing and arranging their home spaces.

The main purpose of women's education was to prepare them for teaching and nursing, which were considered socially appropriate jobs for them. Many women nowadays are educated in interior design: for example, the first interior design department for women was established at King Faisal University, in Dammam in 1982. Al-Nafea (2006) declares that a few Saudi women are already practicing architecture in Saudi Arabia and this number will increase in time. In Jeddah, interior design has been taught to women since 2006 at King Abdulaziz University, in addition to two private universities in Jeddah: Effat University and Dar Al Hekma University. Such female education in interior design has influenced the way that women develop their role in designing their home environments. Moreover, it has led to an increased interest among the women in working as designers. As a result of this movement, Saudi women can play their roles both as occupants and designers in Saudi households and influence the domestic design. This is part of the main role that Saudi women nowadays are trying to perform, enabling them to occupy a social place in public participation.

2.5 Performativity and Performance

The definitions of the performance and performativity concepts are addressed in this section, and the experiences in the home are examined through the lens of performativity and performance in which gendered identities are constructed and lived. It is also important to distinguish performance from performativity. Judith Butler in her research, *Gender Trouble: Feminism and the subversion of identity*, outlines her theory of 'performativity' which emphasises the important role of the spaces in which gendered identities are both constructed and lived. James Loxley (2007) defines performativity thus: "Performativity would therefore mean only the rather general quality something might have by virtue of being a performance." (p. 140). In light of Butler's concept of performativity, Nash defines performativity, saying that it "is not just a singular act but a reiteration of a norm or set of norms that have assumed this status through their repetition, and that become known in myriad ways, including their representation" (p. 662). Moreover, Alecia Youngblood Jackson,

who is interested in poststructural feminist theories of subjectivity, power, and knowledge (2004) asserts that Butler's analyses of gender provide "a rich engagement with the complex relations among language, power relations, discourse, social practices, and the construction of subjectivity" (p. 677).

As Judith Butler deals with the production of gendered identities, Janine Wiles argued that Butler's theory could be used with any aspects of identity, such as domestic spaces "Butler's performativity can be used to understand concepts such as family, home, and community, because these are themselves manifestations of and elements in the production of norms and experiences of gender" (2001, p. 48). Viewing the experiences of the home through the lens of performativity for examining the domestic spaces as a performative site helps to understand how living spaces are produced and how women live and act within these spaces to present their gendered identities. Gender functions neither as a noun nor as an adjective but as a verb. In light of this insight, Bowlby et al. suggests that 'doing gender' can happen at the same time as 'doing home'. This concept views gender and home as performed acts. 'Doing home' takes place through its designed and spatially organised activity to reflect the relationships between household members (Bowlby et al., 1997). By producing the interior design of the home spaces, this kind of doing home produces the designer's or the producer's gender: this doing and production system presents the experience of gender and identity.

The ideas of Judith Butler occupy many debates about gender identities and performativity. Alan McKinlay (2010) discusses how Butler focuses on the physicality of individual and social life to understand identity as a social process. For Butler, gender is performative since acts, gestures and desires produce the effect of an internal organising substance on the surface of the body (Butler, 1990). Moreover, Turid Markussen's interest is in exploring performativity as a mode of engaging, suggesting that performativity is a theory of how identities come into being and deconstructive practice (2005). Identity is not predetermined but is enacted repetitively according to practices. Butler proposes that we understand gender not as a thing or a set of free-floating attributes, not as an essence—but rather as a "doing":

“gender is itself a kind of becoming or activity [...] gender ought not to be conceived as a noun or a substantial thing or a static cultural marker, but rather as an incessant and repeated action of some sort” (1990, p. 112). Gender is an act in the sense that it must be repetitive, and it is a public action, ‘instituted in an exterior space through a stylized repetition of acts’ (Butler, 1990, p. 140). Loxley (2007) argues that the stylized and repeatable acts taking place in the public world are conventional. Repeating actions is what makes us gendered: to take on a recognizable gender identity and become the gendered self we have learnt to perform. Gender identity is constructed not through a single act of constitution but through the repetition of gendered performances. Butler argues that being constructed is much more than the sense of something created. Construction is neither a single act nor a causal process initiated by a subject, but it takes place in time and is a temporal process which operates through the reiteration of norms (Butler, 1993, p.16). Thus, we can understand that gender identity in the home can be a spatial process taking place in the domestic space and through a set of repeated acts over time to produce a sort of being.

Performances, as defined by Susan Crane in her book *The Performance of Self*, are “heightened and deliberately communicative behaviors, public displays that use visual as well as rhetorical resources” (2002, p. 3). Performances, according to Goffman (1959), are socialised and idealised: they fit into social expectations and idealise society’s values. Moreover, Jon McKenzie sees performance as an existential category through which human identities and activities are coming to be shaped (McKenzie, 2001). It is important here to distinguish performance from performativity. Butler, in *Bodies that Matter*, emphasises that “The reduction of performativity to performance would be a mistake” (1993, p 234). She insists performativity is a process “a reiteration of a norm or set of norms” while performance is a “bounded act” (1993, p 12). Alecia Youngblood Jackson (2004) argues that performativity in Butler’s theory of gender is a process of repetition that produces gendered subjectivity. This repetition is not simply a performance by a subject but a performativity that constitutes a subject and produces the space of conflicting subjectivities that contest the foundations and origins of stable identity

categories. Moreover, “Performance” connotes an act and an actor. “Performativity” suggests action; that is, “the constitution of regulatory notions and their effects” (Brickell, 2005, p. 28). According to Cabantous et al. (2016), performance implies a willed act by a subject, whereas performativity is the constitution of that subject through its constant repetition of ‘acts’ that reiterate norms.

In Goffman’s approach to social interaction (1986) he argues that performance is not a type of special practice set aside from normal situations, but that all interaction is performed by social actors, who also act as audiences for others. Thus, the self is presented in everyday life through daily performances. Through the lens of Butler’s performativity theory, gender identity could be created through the acts of an individual’s performance throughout time. These interesting combinations of scholarly thoughts and arguments open a door to investigate how these theories introduced in the work of Butler and Goffman work in the context of Jeddah home environment, to understand how women’s performativity constructs a performed gender identity through the everyday performances and social interaction. Based on Goffman’s perspective, Hurdley argues that “the house, like other sites of social interaction, has front stage and back stage regions (although these are not necessarily spatially fixed) where different performances take place.” (2013, p.15). The arguments discussed above developed a framework to study how Saudi women act and perform in their domestic living spaces and interact with surrounding objects and people to present their gender identity and social position.

2.6 Identity in the home environment

Identity is a wide concept and therefore difficult to define in a few words. According to the American historian Peter Gleason (1983), “the term identity comes from the Latin *idem et idem* (the same and the same). The word ‘identity’ is a noun. In vernacular use, it implies an object or a distinctive fixed essence which a person, a place or a group could possess” (cited in Wetherell and Mohanty, 2010, p.5). A shared view in the literature on identity is that one’s identity is what makes a person unique, different, and distinguished from others. What differs in these accounts is what factors are involved in making one unique, with two main strands emerging: identity as the distinguishing “characteristics, feelings or beliefs” (OED, 2000), or

identity as the distinguishing “qualities and attitudes” that a person or group of people have (Longman, 2009). Al-Naim notes that “Several theoretical and philosophical writings have elaborated the term ‘identity’. Most of these mentioned the difficulties of providing one complete definition for the notion ‘identity’ due to its many shades of meaning” (1998, p.60). In general, the purpose of my research is not to structure a definition of identity, but to explore the concept of identity as a personal and physical connotation, by understanding how identity is structured in the home environment through interaction between residents and their surrounding physical objects. Identity, according to this view, can be seen as a way of identifying persons or groups through a collective set of characteristics or attitudes that differentiate person and group from others within the home environment.

Identity comes from the environment in which one lives and experiences; it is shaped by the interactions between people and with the surrounding physical objects in a common place, as Al-Naim and Mahmud both agree. “Identity is not something given to society, but it is something that should emerge from the interaction between individuals and groups in society and between the whole society and the surrounding physical objects” (Al-Naim, 2008, p. 144). Furthermore, “to develop identity there has to be a common ground, a common space to share, and a homogeneous group of people to interact” (Mahmud, 2007, p. 42). Identity is therefore not static and unchanging; rather, it is a changeable with regards to the cultural core of society. “Identity, similar to other social phenomena, may change over time, which means that each generation will express its identity from its own perspective” (Al-Naim, 2008, p. 143). In this context, we can consider that peoples’ identity is fluid and could be expressed through culture and living environment. In the home environment, Al-Naim states that “the concept of identity should be seen from three main aspects: physical aspects where the perceptual communications are manifested through objects which people make and use, social aspects by which people produce and mobilise meanings, and finally temporal aspects where the meanings of things continue in individual and collective memories” (Al-Naim, 1998, p. 92). The argument that Al-Naim introduces here is very interesting to follow in this research by considering the three aspects of identity. This leads to two new questions: First, is

there any specific way to create an identity in the home environment? Second, how do residents present their identities within their home spaces?

Residents can express identity in the home environment. According to Blunt (2005) “Whether as a concept or a physical place, ‘home’ is a highly fluid and contested site of human existence that reflects and reifies identities and values” (2005 p. 512). The architect Yasser Adas further asserts that “the house expresses or ought to express the inhabitants’ values and attitudes through its form, style and decoration, interior and exterior” (2001, p. 122). The consensus reached here is important and of great interest to this research. We can now investigate the extent to which home spaces function to translate the identity of the occupants by the individuals’ attempts to personalise their domestic environment. Blunt and Dowling who is interested in urban planning (2006) add “Dominant imaginaries of home are always contested, reworked, reproduced through home making practices and part of identity formation” (p.132). The home environment is one way that people tend to distinguish themselves from others and express their identity, and so, in relation to this context, Saudi residents’ interior design can (quite literally) speak words, present meanings and address the identity of its inhabitants. Al-Naim (1998) considers home design to be a gradual interactive process between residents and the physical environment. Over the time of residence, people tend to express their identity in their houses. Akbar supports the view of Al-Naim that the function of decorative objects is not limited to visual comfort and structural and decorative articulation, but rather goes beyond this point to deal with psychological aspects such as identity:

What drives objects for further decoration is people’s nature to express their identity through objects. The function of a door is to let people pass from one place to another (utilitarian). Doors were accentuated by decoration to inform visitors that this is the opening from which the domain of the occupier is accessible. As time passes and gates are seen more frequently than other objects, they become means to communicate the occupier’s status (identity) (Akbar, 1998, p.12).

In this section, I investigate how domestic spaces and furniture become a major vehicle for displaying identity. Based on this general consensus, Al-Nafea states that

identity could be presented by furnishing and use of space: “the arrangement and use of space can be considered a rich symbolic system through which individuals and social groups project their own identities in differing degrees and ways” (Al Nafea, 2006, p. 28). This understanding speaks to the extent to which domestic objects are used as symbols of identity, particularly for the construction of self-expression through the interaction of these objects and people. From a western perspective, the social anthropologist Douglas and economic anthropologist Isherwood (1979), state: “the uses of goods are social, and carry social meanings. For this reason, it is possible to read the person’s life” (cited in Kandiyoti and Saktanber, 2002, p. 295). Similarly, Cieraad, a cultural anthropologist, asserts that “we still express ourselves symbolically in the spatial arrangements and decorations of our houses” (Cieraad, 1999, p. 2), while the architect Despres says, “Placing objects with special meaning or specific aesthetic properties within or around the home, arranging the furniture, as well as maintaining the home are all territorial behaviours most often referred to as personalization” (1991, p99). Accordingly, as Douglas and Isherwood claim that goods in general present people’s lives, so we can say that goods such as furniture and decorative elements in the context of the domestic environment, also do so. In addition to Cieraad and Despres assertions, it is not simply the goods in themselves that express residents’ identity; the arrangement and decoration of residential space do so as well. Furthermore, Sparke agrees that domestic objects play a role in society. She states that “Domestic furniture is one of the richest elements in our material environment. It is part both of our heritage and of our everyday surroundings, and it seems likely that it will always continue to play an essential role in our society and culture” (Sparke, 1986, p. 106). All these researchers support my argument that furniture and interior design can play a major role in the construction of identity within the home environment.

The architect Mahmud asserts that the place takes its identity from the resident and the resident takes his identity from the place, using the work of Proshansky, Fabian, and Kaminoff to explain the components of identity. In the paper *Place-Identity: Physical World Socialisation of the Self*, they note that “People’s place attachment goes directly with space interaction in any residential area of an individual, while

identity refers to memories, ideas, feelings, attitudes, values, preferences, meanings and conceptions of behavior and experience which relate to the variety and complexity of physical setting that defines existence of every human being” (1983, p. 59, cited in Mahmud, 2007, p. 40). Identity can be expressed in the home environment by the inhabitants, who have the ability to create certain combinations of physical, social, cultural, and psychological aspects through their interaction with the surrounding physical objects in the domestic space. We can argue that individuals are therefore creators of both identity and spaces. This process of identity-construction is encoded in the home environment by the inhabitants’ giving expression based on their experience, attitudes, values, and conceptions of behaviour as symbols of themselves. The question now is: Can we identify those experiences which have played an essential role in the formation of identity within contemporary houses in the city of Jeddah?

According to Csikszentmihalyi and Rochberg-Halton - who provide a unique perspective on materialism and the self - the personal and social level of representation can be described by two modalities, which they call “differentiation and integration”:

Symbols of the self, for instance, might stress the unique qualities of the owner, his or her skills and superiority over others. In this case the objects serve a process of differentiation, separating the owner from the social context, emphasizing his or her individuality. Or they might represent dimensions of similarity between the owner and others: shared descent or life style. In this instance, the object symbolically expresses the integration of the owner with his or her social context. (Csikszentmihalyi and Rochberg-Halton, 1981, p.38).

This thought defines the focus of my research regarding how living room design represents women’s differentiation and integration within their social world. In addition, Kim Dovey argues that personal and social aspects can take place simultaneously within homes to present identity: “The personal and the social are inextricably interwoven; that representation of identity in the home stems from both social structure and our quest for personal identification within it” (Dovey 1985, p. 40). The above treatments of identity identified in the literature offer my research a

guiding framework within which to explore the concept of identity. That is, as a type of individual, familial and physical connotation, structured in the home environment through interaction between residents and their surrounding physical objects.

2.6.1 Collective family identity

Who are we as a family? It is a complicated question. Family identity could be described as activity involving a practical component in terms of organizing group behaviour. It also involves the ways in which families define themselves and communicate their shared characters in their home. Clare Cooper Marcus, a pioneering researcher on the psychological and sociological aspects of architecture and landscape design, argued (1995) that the home is a place that reflects the character and identity of those who dwell within it. Family identity in the home can be seen as a symbolic component that presents lifestyle and patterns of interactions in group situations. As Alan Sillars, who writes about interpersonal communication, argues (1995), family creates a distinct lifestyle, pattern of decision-making, and style of interacting. Furthermore, Wolin and Bennett, in their research on family rituals (1984), proposed that families organize their collective lives around a host of activities that foster family identity and fall into three categories: family celebrations, family traditions, and patterned family interactions.

These thoughts support the argument that collective family identity gives its members a sense of personal location, the stable core to belongingness that is based on place. But it is also about social relationships and complex involvement with others. Family identity symbolises both the social recognition of difference and personal identification. Altman and Guavain, in their research paper, *A Cross-Cultural and Dialectic Analysis of Homes* (1981), agree that the uniqueness and identity of a family is often reflected in the construction of individual homes. William Swann (2004), a professor of social and personality psychology, agrees with this argument, stating that “[p]eople create environments, acquire signs and symbols, develop attitudes to self-verify, and join groups to validate their collective identity” (cited in Westjohn et al., 2012, p. 60).

In the environmental context, Kron argues that personalization in the environment is formed by physical design, applied social systems, and psychological expression: “Personalizing is the human way of adapting to environments. Making them fit us physically and psychologically and socially. It serves two important functions: one, to regulate the social system in a house—direct traffic, keep the peace (and the quiet), and thereby control privacy; and two, to express identity, tell the world - and ourselves - who we are” (1983, p. 4). Furthermore, as Al-Naim declares “the house is strongly connected with the everyday life and used to express individual and group identity. It is an ongoing process which reflects people values and taste over time” (1998, p82). Similarly, I investigate how Jeddah living spaces have responded to individual and group expression in the Saudi home environment. Collective family identity can be understood as the production of common behaviour in the system of space and objects use that is exchanged and shared among family members. This inquiry deals with the question: how do families present their collective identity in the home environment? Is there any competition between family members in designing the Saudi living space? This question is included as Al-Nafea holds that there is a competition between men and women to shape the domestic interiors, claiming men and women are in competition to express their identity through homes physically and spatially, while the other members such as teenagers and children are not, but still influence the house form (Al Nafea, 2006).

2.6.2 The individual woman's identity

Home is the place where individual identities can be formed. In this section, we need to discover more about how Saudi women personalize their space within their homes. As Canadian anthropologist Grant McCracken (2005) states in his study of culture and consumption, “objects give their consumer access to cultural principles such as gender, class, age, personality, and lifestyle” (p.109). The material culture of the home can be used to examine realisations of the self by focusing on the self-creation of the subject through interaction with the object, in what Miller (2001) calls a ‘process of objectification’ from an anthropological point of view. The home reflects the individuality and culture of its residents; Wesley Janes (1992), in his work, *The Extension of Identity into Home Fronts*, states:

Designs and lifestyles can be seen as resulting from sets of choices among many alternatives. These choices reflect certain ideal images and schemata. This process results in sets of cues which are 'encoded' in the environment. People establish cultural codes based on their experience and background. Home owners give expression or encode their home front with messages that are symbols of themselves and their cultural codes (cited in Abu-Ghazze, 1997, p. 258).

Gosling et al. argue that, with so many mechanisms linking personal characteristics and physical environments "It should be no surprise that the individual items in personal living space proved to be rich sources of information about the residents' gender and personality." (Gosling et al., 2005a, p. 83). This leads to the identification of how furniture can be seen to acquire the character of its inhabitants, as the home objects are used as signs meant to convey certain notions about what their residents are like, as Gosling et al. have argued. Furthermore, a house should be representative of the owner (Magnani, 1978). Other research supports this argument and introduces the woman as owner: domestic interiors and dress are two of the main sites in which women can express their tastes and identities, according to Beverly Gordon (1996), who examined the meanings of objects in people's lives, particularly in relation to women and the domestic realm. The agreement reached here is that the material culture of residents using a space within the home can play a role in expressing the owner's self-image, through the experience of this space and the interaction with its objects. The home is the world of women, so this point offers a contextually useful approach for my research and further accords with the aim of the larger study.

At this point, it is beneficial to clarify the difference between a house and a home. Roderick J. Lawrence, a professor in environmental studies, (1987) defined a house as: a physical unit that defines and delimits space for the members of a household. It provides shelter and protection for domestic activities. However, Lawrence also sees home as a complex entity that defines and is defined by cultural, socio-demographic, psychological, political, and economic factors. Lawrence presents home, in the cultural dimension, as a unit reflecting cultural and social values and conventions. In the socio-demographic dimension, age, gender, household structure, and religion are factors that have a direct impact on the design and use of home interiors. In the

psychological dimension, the home serves as a means of communication with oneself, between members of the same household, friends, and strangers. The point that Lawrence makes here is that home is a complex set of dimensions, such as cultural, socio-demographic and psychological dimensions. These dimensions support my study's approach and offer a stage for studying the cultural and social position of Saudi women, their role as a gender, and the formation of their identity. This combination expresses how women can play their roles in the contemporary domestic living spaces in the city of Jeddah with regard to these dimensions. The questions that come to the researcher's mind are whether Saudi women, as individuals, communicate with the society through their home design? What are the mechanisms these women use to present their identities?

2.6.3 Taste, class and social identity

This study must understand and describe those concepts that motivate people to refine the internal home space in general, and express residents' identities in particular. Concepts such as consumption, media, taste and class will be addressed with special consideration of their role in enhancing the search for identity in the Jeddah home environment. One primary theme which arises in such research is the role of identity as capable of expressing social class and the values of the residents within the living space and beyond, that can speak words to present the identity of its inhabitants. My research trying to investigate how women taste in furniture is often reflected in the distinction between living space interiors.

Michael Dietler defines Consumption as "a material social practice involving the utilization of objects (or services), as opposed to their production or distribution" (cited in Hicks and Beaudry, 2010, p. 209). Consumption is a part of a social and cultural activity, which is constituted by individuals making personal choices and using certain objects. The new objects create and shape the consumer culture through a projection of a lifestyle and a display of individuality. This stylistic self-consciousness is not only centred on the taste in clothes but it extends to cover the home and its furnishings and decoration. Consumers will engage with their furniture in order to function effectively for them: it could be used to furnish certain aspects of the home, and the self and culture as well. As a cultural anthropologist, Grant

McCracken, stated in his study of culture and consumption “objects give their consumer access to cultural principles such as gender, class, age, personality, and lifestyle” (2005, p109).

Roberts and Maccoby (1985) assert that modern mass media influences human behaviour and has brought about a satisfaction for people according to the bullet theory, which holds that the mass media can elicit immediate responses on the part of viewers from exposure to media messages. Underlying this understanding is the suggestion that mass media can and do exert a powerful effect on their audiences (cited in Merdad, 1993). The consumption of visual media such as “newspapers, magazines, catalogues, television and even the internet are part of the global marketplace where people now shop for the latest houses, furnishings, and ideas and values regarding home and family life” (Birdwell-Pheasant and Lawrence-Zuniga 1999: 27, cited in Miller, 2001, p, 24). McCracken (2005) adds that advertising is the conduit that feeds consumption. It is one of the primary ways one discovers how to possess certain goods. The function of advertisements is to present and publicise the lifestyles of the time and the newly designed objects for customers to have the accessibility to buy new furniture and refurnish their homes. Moreover, “Since the mid-1980s, the media coverage of design has seen a dramatic increase across television programs, newspaper columns, published books, magazines, and websites” (Miller, 2009, p. 34). Furthermore, “the media obsession with novelty encourages us to expect shorter life spans from our furniture, and to change our interiors much more frequently than in the past” (William, 2006, p. 151). The powerful influence of visual media encourages consumers to furnish their homes with pieces of furniture, through the power of advertisements in furniture magazines with glossy press and shop catalogues which spreads the new lifestyle of contemporary furniture as people are confronted with advertisements from a variety of external sources. This process leads me to consider how advertisements in the context of Saudi Arabia attract women to buy the contemporary, and largely Western furniture, by sending their messages and visual images.

In the same way in which advertisements affect and influence consumers, the furniture store plays a parallel significant role in enabling furniture shoppers to communicate with furniture by trying out and experimenting with different furniture styles and, indeed, lifestyles through displaying the furniture with the use of artificial, ready-made room sets. Many furniture shops make use of this interesting method of displaying furniture via maze rooms to display a wide variety of models and lifestyle options. According to Blijlevens et al. (2009), the appearance of a product communicates to consumers and helps them to assess the product on functional, aesthetic, symbolic, or ergonomic grounds. Meanwhile, Internet commerce has developed rapidly in recent years, as customers are able to purchase a product from a merchant's website rather than having to go to a store in person to purchase a product and transport it home. These websites provide the customers with a delivery service and shipping carrier to deliver the furniture right to their door. In fact, the Internet is used for more than merely ordering products. Customers rely on the Internet to obtain information that influences purchasing decisions. For instance, online reviews and "blogs" are an important source of such information and lifestyle inspiration.

The oil boom and the increase of the Saudi economy and wealth expanded the possibility for opening shops and markets and importing a wide variety of goods from abroad. Akbar notes, "The Ministry of Finance publishes records about imported goods starting from the year 1962. As time passed, the Ministry developed more categories of imported goods, including furniture" (Akbar, 1998, p. 57). This opened to society the possibility of purchasing what they have seen in the market to furnish their home. In light of this development, an intriguing question for my research is to ask how Saudi women engage with these sources of consumption and services to furnish their living rooms.

As in any country, the proliferation of communication through the mass media, particularly television, is one of the primary factors that influence the spreading of new objects of furniture and the lifestyles that involve designing home environments. The television is a significant tool for reaching and presenting to society all the new

furniture within the home before visiting the store, by using a montage of images. “Television had a great impact on people’s lifestyle. Black and white television broadcasts started in 1965 and were replaced by colour broadcasts in 1976. Foreign programmes and films influenced the home environment in at least two ways. First was a direct influence on people’s image of the home environment. People emulated the furniture style and arrangement which they saw in foreign movies” (Akbar, 1998, p. 132). On the other hand, furniture and interior design magazines advice have had a great impact as well as television to reform people’s taste towards an acceptance of modern furniture and interior design to resolve the dilemma of how to become modern. In the Arabic world, as Akbar states:

Before the late eighties no Arabic interior design magazine was available. Nowadays, there are at least six Arabic magazines only for interior design ideas. Design ideas in these magazines are borrowed mainly from Western interior design magazines. Some of these magazines are: Iwan published in Lebanon, Snob Alhasna published in Lebanon, Al-Bait Al-Mithaly published in Kuwait, and Al-Manzil published in Saudi Arabia. The publication of these four magazines started in 1995. (Akbar,1998, p.149).

This section of the literature review has considered a variety of factors that influence the furnishing of spaces, and touched on the Saudi home and culture, such as the increasing numbers of television programmes and advertisements, local and foreign Magazines, furniture stores and their catalogues, beside the model home space designs. All of these factors have made modern furniture quickly adopted into the home environment of Saudi society, and, as a result, have witnessed a multiplicity of constantly-shifting cultural perspectives formed alongside the full emergence of a thoroughly modern consumer society in Saudi Arabia. This leads the research to evaluate how women are attracted to buy their home furniture.

Mike Featherstone claims, “the young and the affluent are not the only people who follow a lifestyle and a stylistic self-consciousness; everybody has the chance for self-expression and can make use of (or at least aspire to make use of) the new and the latest of life’s options regardless of age or class origins” (cited in Lee, 2000, p.

95:96). In this research, I do not seek to describe the purchasing habits of different social groups (e.g., family and ethnic groups). Rather, I am interested in the way that women construct their stylistic self-consciousness when using particular types of goods that they chose and furnish their living spaces with to present a certain image of identity for them. As the anthropologist Daniel Miller (1987) states, images of lifestyles are attached to objects serving as a pivot around which identities are constructed. In this study context, furniture associated with a particular lifestyle becomes an arena for social position. Philosopher Aviezer Tucker also suggests that “home may be an expression of a person’s subjectivity in the world. Alternatively, he states that it may simply be a space where people feel at ease and are able to express and fulfil their unique selves or identities” (1994, p. 184, cited in Mallett, 2004, p. 82).

In order to navigate the social field of the different tastes in lifestyle and consumption preferences it is useful to examine Bourdieu’s distinction. Bourdieu (1984) defined taste as the transformation system of things into distinctive signs, through raising significant differences. The origin of taste and lifestyle depends on the volume of economic and cultural capital that the consumer possesses, which is layered in alignment with the different classes and lifestyles structures. On Bourdieu’s analysis, “those who have a high volume of economic capital have a taste for business meals, foreign cars, a second home and those who possess a high volume of cultural capital have a taste for left-bank galleries and foreign languages. While those low in both economic and cultural capital have a taste for football, potatoes, and watching sports” (cited in Lee, 2000, p. 97). This means that the people maintaining a high income, qualifications and job have different interests and preferences than those with a lower capital, so their taste on things and their lifestyle are significantly different. Bourdieu asserts, “Taste, the propensity and capacity to appropriate (materially or symbolically) a given class of classified, classifying objects or practices, is the generative formula of lifestyle, a unitary set of distinctive preferences which express the same expressive intention in the specific logic of each of the symbolic subspaces, furniture, clothing [...]” (1984, p. 173). As tastes play a role of classifying objects in distinctive preferences, Bourdieu also argued that taste

is a symbolic expression of class position, as “it transforms objectively classified practices, in which a class condition signifies itself (through taste) into classifying practices, that is into a symbolic expression of class position by perceiving them in their mutual relation and in terms of social classificatory schemes” (1984, p. 175).

Moreover, Bourdieu discusses how class is expressed through taste and lifestyle; he declares the function of taste as a type of social orientation is to provide “a ‘sense of one’s place’ guiding the occupants of a given place in social space towards the social positions adjusted to their properties and towards the practices or goods which benefit the occupants of that position” (2004, p. 466). How does the personal taste of the Saudi women help them to express their class?

Habitus is one of Bourdieu’s most influential concepts. It refers to the physical embodiment, to the deeply ingrained skills and attitudes that we possess due to our life experiences. Habitus in my research is based on women “taste” for home objects such as furnishing and decoration as system of actions and choices developed through interactions and experiences. This involves the interaction between the objective (furniture) and the subjective (woman), which is emphasized in Bourdieu’s concept of ‘habitus’. Can the physical interiors of the living space become an embodiment site of woman’s dominance, class and identity? Thus, through Bourdieu’s theory, we can understand how class and gender intersect in Jeddah society.

Drawing on the German philosopher Gernot Böhme’s ideas on atmosphere as “the relation between environmental qualities and human states” (Böhme, 1993, p. 114, cited in Olesen, 2010, p. 25), Olesen engages with the idea of atmosphere to designate the relationship between space, objects, material culture, and social experience (Olesen, 2010). The term atmosphere can be used here to describe the qualities of the connection between the home environments (space and objects) and women (social experience).

Interiors thus appear to have qualities that can be *felt* through encompassing a focus on the functional nature of the material

elements and the sociality which they facilitate. It seems that in opposition to the presence of the pleasant experience of an interior that people can feel, interiors lacking atmosphere were not simply a matter of limited decorative sensibility. The furniture may look good, everything might be beautiful and the decor really tasteful. But there is no feel to it. (Curtin, 2010, p. 6).

This research will reveal the different Saudi women's tastes in furniture, lifestyle and decoration preferences, especially in the living room context. The difference kind of atmosphere within the home environment and how the woman's taste in furniture and decorative objects affects the living space atmosphere.

Increased prestige within Saudi Arabia society is achieved through the acquisition of certain visible symbols, such as clothing, cars and house designs. This leads to the fact that the image of Saudi people within the society is an important factor that plays a major role for modification in their lifestyle. Such behaviours have prompted the researcher to investigate how the Saudi women in Jeddah furnished their home, and what motivates them to select and purchase their living space furniture and decoration objects. Since furniture has been a significant means to express household's identity, for rich families to be distinguished from the lower-income families, they always look for new styles of furniture.

As income rises, individual consumption habits and tastes expand to include additional goods and more expensive varieties via emulation of the wealthy who can afford them first and show their advantages to others. Also, the expansion of tastes is accelerated by the desire to distinguish oneself in the public eye from those less fortunate who cannot afford these improvements. The combination of these two phenomena leads to increased consumption first as income rises, then falls to its long-run path level.(Albazai, 1991, p. 98).

Thorstein Veblen, economist and sociologist, states that women wield the most power in the home environment as the requirement of consumption is in the hands of the wife. Veblen asserts that

The greater part of the domestic cares and consumption goes to the middle-class housewife that gives her time and her attention to

household matters, to decorating, furnishing, and maintaining the appearance of the house. She provides the tastes to which these effective of household adornment offer a pleasing environment for all residents. (cited in Lee, 2000, p. 38).

This raises the question of how middle class women furnish their domestic living rooms. Can we identify gender trends in involvement of room furnishing? How widespread is the phenomenon of taking advice from external persons such as interior designers who promote the taste and educate people in new lifestyles and modern furniture? Is there any competition between women and men in designing and furnishing the Saudi living space?

2.7 Veiling, women, privacy and home

Veiling is an ongoing women's custom that is practiced in conservative Muslim societies such as Saudi Arabia to cover women from men who are not their relatives. Veiling is kind of clothing for protection and modesty. It used as a symbol of gender and privacy. The veiling does not restrict women's freedom but intends to protect them. The veiling signifies a woman's self-respect, honour and identity. The women are expected to wear in public a dress code of the head covering called Tarha, a full black cloak called Abaya and a face veil called the Niqab. It is unlikely for a Saudi woman to step out of her house without veiling. Akbar discusses the religious value of a woman's veil:

The function of a woman's veil is to hide her face from the sight of unrelated relative men. Looking at a woman without necessity is prohibited for unrelated adult male relatives in Islam. Thus the veil is supposed to fulfil this religious value. It should be simple not to hinder women from fulfilling their daily chores (Akbar, 1998, p. 25).

Thus, women's privacy can be seen in veiling. In Islam, there is a concept called awrah, which means a forbidden area of the body that must not be seen by others and needs to be covered. Men are required to cover "navel to knee" and women are required to cover their entire body, with the exception of the face and hands. It is true that the Prophet Muhammed (pbuh) did advise women to cover themselves decently; however, he did not include the covering of hands and faces. The Quran encourages

men and women to protect themselves and this Quranic text outlines the people around whom women take off their veiling:

Say to the believing men that they should lower their gaze and guard their modesty that will make for greater purity for them. And God is well acquainted with all that they do. And say to the believing women that they should lower their gaze and guard their modesty; that they should not display their beauty and ornaments except what (must ordinarily) appear thereof; that they should draw their veils over their bosoms and not display their beauty except to their husbands, their fathers, their husband's fathers, their sons, their husbands' sons, their brothers or their brothers' sons, or their sisters' sons, or their women, or the slaves whom their right hands possess, or male servants free of physical needs, or small children who have no sense of the shame of sex; and that they should not strike their feet in order to draw attention to their hidden ornaments (Qur'an 24:30-31).

In Saudi Arabia, the law requires strictly that the hijab be worn by all women, both Muslim and non-Muslim, in public places. In private spaces such as the home, Saudi women have free and unveiled lives and can remove their hijab in front of their grandfather, father, brother, milk brother, uncle, nephew, husband, son and grandson. Shaikh Saleh Al-Fauzan, in his work *Rules Pertaining to Muslim Women* (2002), explains that those people are called maharim, as women cannot marry them and they have the responsibility, according to Shari'ah law, of protecting and accompanying women outside the home. The woman's maharim are father, brother, son, father's brother, mother's brother, brother's son, sister's son, and suckling brother.

The veiling consists of two parts: a black plain cloak (Abaya) worn over the cloth, which falls to the ground, and a long black head scarf (Tarha) that is draped around the head. Abaya is a black cloth that covers the woman's body. There are two shapes of Abaya: one which covers the woman from head to toe (head Abaya) and the another one that covers the women from shoulder to toe (shoulder Abaya). There is also a face cover called Burqu or Niqab, a piece of black net covering the whole face. Others are similar, but with eye-holes. There is a debate between Islamic Mufti over whether face covering is obligatory in Islam, so some women wear it and others do

not. Shaikh Mohammed Al-Ghazali, an Islamic cleric and scholar, points out, however, that the face cover, prevalent in some Muslim societies, is related to tribal and traditional norms and not to injunctions of Islam (cited in Sidani, 2005, p. 505). Soraya Altorki, who pioneered ethnographic research in Saudi Arabia (1986), says that, if the face is not veiled, it should be free of makeup, as a beautified face is considered seductive to men, which threatens the family honour and bears negatively on its reputation.

Al-Nafea (2006) declares that Westerners' understanding of Saudi women's face veiling is that it is also a veiling of the mind. This is a misunderstanding and is the result of ignorance, as the veiling is a simple custom and a social practice. Thus, for Saudi women, the wearing of the hijab does not at all imply a lack of freedom or power. Indeed, Saudi women have the right to education and the right to work. They control their property and wealth. They choose whether or not to marry the person who proposes to them. After marriage, they retain their family names.

Furthermore, Professor Yvonne Haddad, whose fields of expertise include twentieth-century Islam; intellectual, social and political history in the Arab world and Islam in North America and the West, conducted interviews between 1980 and 1984 with a number of Muslim women. The veil is worn for a multitude of reasons and symbolic meanings. The responses received to the question, "Why are you wearing a veil when women fought long to have it removed?" fell into the following categories:

Religious - an act of obedience to the will of God as a consequence of a profound religious experience which several women referred to as being "born again"; Psychological - an affirmation of authenticity, a return to the roots and a rejection of western norms; Political - a sign of disenchantment with the prevailing political order; Revolutionary - an identification with the Islamic revolutionary forces that affirm the necessity of the Islamization of society as the only means of its salvation; Economic - a sign of affluence, of being a lady of leisure; Cultural - a public affirmation of allegiance to chastity and modesty, of not being a sex object (especially among unmarried working women); Demographic - a sign of being urbanized; Practical - a means of reducing the amount to be spent on clothing; Domestic - a way to keep the peace, since the males in the family insist on it (Haddad, 1984, p158).

Recently, the style of the Abaya has changed: it is no longer just a black piece of fabric. There are many styles, colours and fabrics involved in the design of Abaya, and likely decorated with patterns and glitter, as the women who wear them are showing that they are using the latest fashions and expressing their taste and personal identities, rather than expressing compliance with Islamic norms. As Nadia Wassef, in *On Selective Consumerism: Egyptian Women and Ethnographic Representations* (2001), explains, Saudi women have begun to wear the hijab in multiple contexts, to experiment with it and to express multiple fashions through it. It also serves to distinguish a family's financial ability to buy a good quality Abayas. Moreover, the interconnected dynamics of covered modesty and attractiveness are associated with new styles of veiling (Meneley, 2007). There is a transition in society and the concept of veiling is changing. Md. Muddassir Quamar, who is interested in Politics & Societies in the Gulf, Middle East Strategic Affairs, and Political Islam, asserts in *contemporary Saudi Arabia* (2016) Saudi women have started to defy the practice of veiling; and its enforcement has also become less frequent. Some years ago, Altorki witnessed the unveiling of Jeddah women with particular people; consequently, women discarded the hijab completely in the presence of domestic servants, both Ahl and Arham relatives, physicians and long-time friends (1986, p. 38). It was unimaginable until a decade ago, even in relatively cosmopolitan and liberal Jeddah, for women to defy the imposed dress code in public spaces (Yamani, 2004). In current circumstances, however, veiling now is an individual choice, the lack of the naqab and hijab is largely an urban phenomenon which is more visible in three cities Riyadh, Jeddah and Dammam. Saudi women can be seen without their veil and at times without even a head cover (Quamar, 2016). Thus, many concerns and debates about veiling have been raised and a multitude of reasons for, and symbolic meanings of, the hijab have arisen. Originally, it was only supposed to fulfil a religious role and protect women. In addition, all these factors raise the question: Is this transition of the concept of veiling affecting women's privacy in their homes?

The concept of privacy seems to be a universal human need, although the level of privacy varies from society to society. Rapoport defines privacy very broadly as "the

control of unwanted interaction the maintenance of preferences with whom one interacts” (cited in Al-Nafea, 2006, p. 56). Al-Sayed Mahmood Abdulgader Attieh, in his research *Review and Analysis of Housing in Jeddah, Saudi Arabia*, discussed the concept of privacy in Scotland, explaining that “the concept involves three main functions: firstly, freedom to live one's own life. Secondly, freedom from noise disturbance. Thirdly, freedom from seeing or being seen by passers-by” (Architecture Research Unit: *Privacy and Courtyard Housing*, University of Edinburgh, 1986, Attieh, 1990, p. 156). Attieh argued that Saudi convention would add that the privacy of women is essential. Privacy is a fundamental human need to have a private life; however, its degree and ways of maintenance differ from one culture to another. In Islam, for example, privacy is a religious commitment. Privacy in Saudi Arabia is based on religion and tradition for preserving women and the family. The question has been raised as to where women's privacy is rooted. Akbar states that “Privacy for Muslims is a religious obligation. Privacy of family members to outsiders and of women to men not closely related are stated in the Koran and the Hadith” (Akbar, 1998, p. 40). Julaihi Wahid and Fatemeh Khozaei, who studied privacy in Iranian traditional houses, support Akbar's view that family, and in particular female family members, are of primary importance in the Islamic understanding and practice of privacy. They claim:

The family is the main concern in privacy particularly the protection of female members from the eyes of male strangers. The consideration of The Holy Quran shows that, separation and shield of the domicile from public domain is emphasized and boundaries between the open public sphere and protected privacy are defined and required in Islam. On the other hand, privacy according to the Islamic principle is an affiliation of principle upon a Muslim to separate his or her secluded private life from public intercourse (Wahid and Khozaei, 2008, p. 234).

Privacy is considered as a requirement for religion, culture, tradition, society and individual value in Muslim homes. As Al-Nafea states, “the concept of privacy is based on religion, as a principle and reinforced by tradition [...] privacy has become a significant issue in Islamic culture with regards to domestic architecture” (2006, p. 48). Residents in any society need visual privacy in the home. The degree of privacy

required varies with different people and with different generations. As a result of Islamic rules, traditional architecture was the product of the Islamic beliefs and values of the inhabitants; privacy was one of these values. Omar Bahammam, in his work on the role of privacy in the design of the Saudi Arabian courtyard houses, states that privacy has become the determining behavioural factor in shaping the design of Saudi houses, because of its strong role in Saudi society. Saudi society's forms of privacy are the result of religious teachings. He adds that "the design of spaces of the Saudi houses, in addition to being physically functional, is also a response to the behavioural values of the society." (in *Courtyard housing: past, present and future* edited by Brian Edwards, 2006, p. 78).

In Jeddah's traditional homes, for example, privacy was an important concern in designing interior spaces; in a similar vein, Al-Harbi explains that "the characteristic Islamic concern for privacy and clear separation of public life from private life by a hierarchical sequence of progressively more private transitions was the dominant force shaping the building and interconnecting spaces in Jeddah's old residential quarters" (Al-Harbi, 1989, p. 81). Moreover, Al-Ban (2016) adds that the design of Jeddah's traditional houses created an environment where privacy of women was paramount; access to the house was a woman's authority over who entered her domain. Roof terraces created secluded areas with high balustrades to provide privacy for the women, and the entertainment of male guests took place in reception rooms on the lower floors, isolated from the women's areas of the house.

Reem Zako, in "The power of the veil: gender inequality in the domestic setting of traditional courtyard houses", explains how the concern for privacy was reflected in the physical forms of traditional houses: "the architectural treatment of windows on the street where any openings in the ground floor are small, grilled and above the line of vision of the passers-by" while the windows on upper floors are larger to bring in light and air. She adds that "The screened balcony (Roshan) allowed the female occupants to view the outside world without being seen and it also performed the important function of modifying the climate in hot regions" (edited by Edwards, 2006, p. 65).

In traditional houses, the spaces that male visitors are invited into are close to the main entrance of the house and far from the private spaces in the household. Female guests use the spaces that are deeper in the house. Fadwa El Guindi in her book *Veil: Modesty, Privacy and Resistance*, declared that privacy is sacred for women “it is both a right and an exclusive privilege, and is reflected in dress, space, architecture and proxemics behavior” (1999, p. 82). Explaining the relationship between male and female in Islam and the privacy required in home design Wahid and Khozaei state that:

Islamic law categorizes gender relationship within the two categories of lawful and unlawful ‘mahram’. The word ‘mahram’ defines the legal relationship between the male and the female either by marriage or close blood ties. Any person outside this lawful area of ‘mahram’ is stranger. Sex separation is part of the Islamic system and Islam disapproves of free mixing between unrelated members of opposite sexes. [...] In particular, this emphasis is the most concerns of Islamic scholars in order to show the effect of privacy in housing design. For example, the stranger is prohibited to enter other’s houses unless he is permitted by the owner (2008, p. 233-234).

Privacy can be identified as a controlling mechanism, one way of demarcating domains and controlling unwanted social interaction “controlling mechanisms used for privacy can be understood in terms of controlling unwanted social communication and environmental information. This may be either because the amount is excessive, or one wants to avoid particular types of interaction, or interaction at particular times and circumstances” (Adam, 1990, p.83). Furthermore, Eltayeb Elhag Ahmed Adam, who studied culture, architecture and the urban form with special reference to privacy in Omdurman, Sudan, introduced the term “Privacy Controllers” which covers “avoidance”, “physical barriers” and “temporal rhythm,” used to achieve the goal of socialisation with guests in Sudanese urban society (1990, p.213). Accordingly, privacy can be attained in the home environment by a segregation of the sexes - the separation of unrelated males from females in the family. How does interior design reflect conceptions of privacy and the practice of gender segregation in Jeddah homes?

There are many types of privacy in home design. In a housing study, Shahram Vaziritabar, in *Design and Privacy in Modern and Traditional Housing in Iran* (1999) identifies seven kinds of privacy:

Personal privacy - that deals with privacy of every individual from the other family members. Family privacy- which is a kind of privacy deals with privacy of family members from non-family members and its relationship between private life of family and friends, guests and etc. And it is also concerned with separation of the private life of family members from the others. Intra-family privacy - that deals with the privacy of activities of family members inside the house. Visual privacy - this kind of privacy deals with the visibility of the family members from the outsiders. Neighbor privacy - this kind of privacy deals with privacy of family members from their neighbors. Urban privacy - this deals with the privacy of family members in the neighborhood. It also deals with the desire for living in crowded or more private types of thoroughfares. Auditory privacy - concerns privacy of residents from noise of surrounding environment of home (1999, cited in Wahid and Khozaei, 2008, p.235).

Wahid and Khozaei focused on privacy requirements and needs in modern housing in Tehran by analysing the modern apartment layout in Iran from a privacy perspective. The seven categories introduced by Vaziritabar offer a suggestion for which kind of privacy will be investigated in my research. I consider family privacy, as this kind of privacy plays a role in forming the values of women and family within the home environment as well as dealing with the relationship between the family and visitors who use the living room. According to Bahammam's study of the role of privacy in the design of Saudi Arabian courtyard houses, two forms of privacy affect the shape and the design of the Saudi traditional houses, female privacy and family privacy (in Edwards, ed., 2006). Moreover, as Christine Eickelman points out in her book *Women and Community in Oman* (1984), the household is the domain of women. They are responsible for the smooth running of the household; the household is also the area where family members meet in private. Saunders and Williams, in their research paper, *The Constitution of the Home: Towards a Research Agenda* (1988), argue that:

Our understanding of home as a distinct private sphere is informed by three related concepts: privacy, privatism and privatization. In this context privacy at home refers to freedom from surveillance and external role expectations. Privatism is the process whereby people are increasingly withdrawing from communal life and centering or orienting their activities around the home. Privatization refers to the shift away from public or state owned housing towards owner occupied housing and privatized consumption (cited in Mallett, 2004, p.71).

The understanding developed by Saunders and Williams leads the researcher to wonder how the Jeddah living space ensures freedom from external observation? How do family members in the Jeddah home environment build their internal relationships within the living space and away from the community? How are the interior design and structure of home spaces related to privacy? The open-plan space structure raises the question of what the living room in the Jeddah home environment looks like and how it is influenced by this Western mode of interior design, an important area of inquiry for this research. In 1950, American homes were becoming more luxurious than ever, using the modern-style open space living room with colourful interiors and new styles of furniture, including the most up-to-date television sets and record players. Most American households benefit from using this form of open plan living room, providing at the same time feelings of spaciousness and closeness for the previously separated occupations. On the other hand, open plan arrangements such as these might facilitate a loss of privacy (Bond, 1984, pp.137:147). In this sense, to what extent do the interior designs of contemporary Jeddah's living spaces reflect the level of privacy required for Saudi women?

Saudi Arabia is a conservative society, as it is the birthplace of Islam, so religion plays a central role in the Saudi culture. Segregation between genders is strictly practiced in Saudi Arabia in public places. In many public domains, like public schools, universities, offices and hospitals, gender segregation is institutionalized to various degrees to accommodate women's need for gender privacy. Universities, for example, have different buildings for female and male students; hospitals have separate gender waiting areas. Restaurants have designated areas for families and single men. Some Islamic banks have one or more branches for women.

The desire for privacy varies from one society to another and among different groups in the same society. In the context of the built environment, privacy is the concept of the controlled space, based on people's awareness and desire. It also means a space in which one has the capacity to establish and control personal boundaries. Recent changes in Saudi social life have changed the concept of privacy and the segregation of genders; these have been re-interpreted in different ways in the home environment. Al-Nafea (2006) declares that a woman could sit with male relatives who are not mahram as long as she was wearing a veil; nowadays this no longer happens, as some women do not wear the veil and sit with non-mahram males. This raises the question: how does social life in Jeddah city influence the privacy and segregation of gender in the home environment?

2.8 Privacy and Hospitality in the home

This section deals with hospitality, which is one of the main Arabic values, and privacy, which Islam has stressed pertaining to women, resulting in the creation of home spaces and the interaction between residents and visitors. Hospitality can be defined as an act of openness to the other that helps to bring the other guest temporarily within the sphere of family or group, even if they come as a stranger (Kuokkanen, 2003). Shirley Guthrie (1995) explains hospitality as an Islamic practice in her book, *Arab Social Life in the Middle Ages: An Illustrated Study*. She points out that hospitality is a cherished Islamic tradition, and anyone who has lived in an Islamic country for any length of time has a store of personal experiences of hospitality extended freely and lovingly, without any expectation of return. Furthermore, William Young, in his research, *Arab Hospitality as a Rite of Incorporation: The Case of the Rashaayda Bedouin of Eastern Sudan* (2007), states that there are a number of writers who narrate the tale of the pre-Islamic Arab hero Haatim al-Taa'I, who won lasting fame and respect by dispensing all of his wealth in order to feed his guests. Ahmad Al-Shahi, a social anthropologist (1986) declares the common phrase that is often used by the Arab homeowner as an expression of hospitality to his guests is, "Welcome, my house is yours." In Derrida's words, hospitality is "culture itself" (2002, p361). Hospitality is an essential component of life in Arab societies and guests are greeted, served with food and entertained. The quality of a household's hospitality contributes to its reputation and social status. In

light of the hospitality rituals in Qatari households, Sobh, Belk and Wilson explored the cultural meanings of hospitality rituals in Gulf Arab countries. They observe that hospitality is “associated [with] performative constructions of ethnic identity as well as the multifaceted exchange of material and symbolic possessions (especially foods, perfumes, and incense) that take place between the host and guests” (2013, p. 446). Accordingly, in Gulf society, *Diyafa* (hospitality) and *Karam* (generosity) are significant parts of identity and culture.

Guests are usually seated in special spaces in the home allocated to them and named after them (guest rooms), which are furnished by the best furniture and displays of ornaments in the house. As the Saudi architect Moustafa Baleela (1975) explains, the guests’ room is more spacious and well-furnished compared to the rest of the house. Akbar agrees that the salon or guest room is the most critical room in the house: “The uniformity the high number of chairs and tables, the excessive suite decoration and marble tiles in the saloon contribute to the formality of the setting that the occupant wants to maintain. This criticality is caused by the image that the host wants to convey to his/her guests” (Akbar, p. 171). Furthermore, Sobh and Belk (2011) add that home spaces used for receiving guests are usually cleaned and fumigated with traditional Oud incense before guest arrival, in order to create a welcoming and positive social environment. It could be argued that, in Arab Gulf societies, hospitality is expressive of culture and a symbolic way of identity presentation. What are the differences between guest and family spaces? How do Jeddah residents host their guests?

In spite of this hospitality, guests are not free to move freely throughout the household. There is a line in every home that no stranger can pass; a thread that divides privacy and hospitality. Goffman (1959) introduced the concepts of ‘front region’ and ‘back region’ to make a distinction between two domains in the home. The front region is the area in which visitors are welcomed. On the other hand, the back region is more private and it is unavailable to guests. Furthermore, the editor Graham Allan, in his article *Insiders and Outsiders: Boundaries Around the Home*, points out that “there is an inclination formally or informally to designate spaces and

boundaries defining personal space, spaces for close kin, and spaces where friends, neighbors, and strangers can meet within the home” (1989, p. 145). Traditionally, modesty requirements have an adequate style whereby women’s living quarters are separated from men’s quarters, so women do not have to veil in their homes even if male guests are present elsewhere in the home (Sobh and Belk, 2010, 2011). Such arrangements separate unrelated male guests from the private space for women, thus this division helps in resolving the tensions between the values of privacy and hospitality in the home environment. Privacy is kept largely within the family domain and hospitality largely within the guest domain. In the Jeddah home, who can use the family domain and who can use the guest domain? Is there a boundary between family and guest spaces (back and front regions)?

Family and women are particularly important categories of inhabitants in my research. The family home is the woman’s domain and symbolizes the family hurma (sanctity) (Sobh and Belk, 2010). Akbar states that female relatives are likely to host in the family’s private spaces. “The family members’ sense of privacy towards strangers varies according to gender and type of relationship. It has been found that the family members’ privacy is less exclusive towards female than male guests and towards relatives than friends” (1998, p. 162). He adds that privacy values influence both external and internal residential design “In regard to culture core, there has been no evidence of compatibility or incompatibility between furniture and the family’s privacy towards strangers or women’s privacy towards non-close male relatives. Privacy was primarily maintained by the architectural layout and space organization” (1998, p 197). Al-Nafea, however, observed that family and female privacy are no longer achieved in the way in which they were before:

Due to dramatic recent changes in Saudi Arabia some of the fundamental religious traditions of segregation and privacy have been reinforced and re-interpreted in a stricter way than half a century ago. [...] From the architectural point of view, the influx of foreign advisors with a superficial understanding of Saudi culture may have inadvertently contributed to this anthropological phenomenon (2006, p.56).

To some extent, Al-Nafea's research findings show that there are still considerations of women's privacy in their homes "[E]ven when women got a more direct role in the society and were allowed to go outside their house and participate in some public occasions, they still considered privacy in their houses as very important. This was expected because women cross-culturally care about privacy in their private spaces" (2006, p.188). Kron (1983) wrote that the human way of personalizing homes is to set up a social system and privacy in addition to presenting identity within home spaces. However, Akbar disagrees with Kron, stating that this way of presenting identity limits the achievement of privacy in the home environment. He writes, "The new way of conveying identity has led householders to allow visitors into most spaces in the house which weakens of the sense of the household's privacy" (1998, p.38). On the other hand, there is an agreement that privacy can be about autonomy and control. Controlled space is conceptualized as an extension of self-identity (Marcus, 1995). Moreover, privacy can be interpreted as an attempt to establish boundaries and confirm identity (El Guindi, 1999).

In Saudi context, as the home environment is a place for women and family, privacy must be achieved as a jointly religious, cultural, and traditional value. Privacy varies according to gender and type of relationship, which is demonstrated in architectural layout and interior space design. Regarding the weakness of privacy when presenting a sense of identity in the home environment, this phenomenon will be under investigation, to ascertain the extent to which the value of privacy is applied in living room design and supports the expression of identity in the Jeddah home environment.

The rituals of hospitality mark out who can be treated as guests and enter the home and who is excluded. Sobh, Belk and Wilson (2013) found that that contemporary Arab hospitality is most often practised among narrow circles of friends and relatives. This an interesting finding and opens the door for a research concern: is it because of the high sense of privacy applied in the home environment or are there other roles that narrow the circle of hospitality and limit the concept of "Welcome, my house is yours?".

2.9 The role of Women in the Islamic, Arab and Saudi worlds

A woman in Islam is exactly like a man. She shares the same origin, rights, obligations, rewards and punishments. The Sociologist Yusuf Sidani, in his paper *Women, Work, and Islam in Arab Societies*, points out that “the first convert to Islam, Khadija the wife of Muhammad the Prophet of Islam (570-632), was a thriving business-woman” (2005, p499). A woman in Islam is an independent person and thus a fully responsible human being. Nawal El Saadawi is an Egyptian feminist writer. She has written many books on the subject of women in Islam. In 1980, she wrote that Khadija, first wife of the prophet was known for her independence, economically, since she earned her money from trade. Generally, many Muslim women were active in many fields and acquired independence both inside and outside the home. Women in some tribes had a certain degree of autonomy and enjoyed the right to engage in commercial activities and other arenas of social and political participation (Khreisat, 1998). For example, Mohamed Said Ramadan Al-Bouti (1996), a notable Muslim scholar, narrates the story of Umm-Sharik, “a female Muslim companion of the Prophet Muhammad (sahabiyya), who used to operate as a hotel manager (probably the first known such figure in the history of the region)” (cited in Sidani, 2005, p. 502). In addition, Aisha the wife of the prophet also had knowledge of jurisprudence, medicine and poetry. Moreover, the opinion and advice of Muslim women cannot be marginalized, since the era of prophecy is named after the advice of Mother of the Believers Umm Salamah on Hudaibiyah. Mahmood Ahmad Ghadanfar, the author of *Great Women of Islam* (2001), writes: women of Islam were to be found in the political arena, in the field of education, in the courts of Islamic jurisprudence, in the interpretation of Shari’ah, in trade and commerce, in agriculture, in medicine and in nursing. There was no sphere that did not benefit from the intellect and skill of Islamic women.

These quotes make reference to great women in the history of Islam and illustrate how Islam gives women spiritual, social, political, and economic significance in society. Despite such brilliant examples of active females throughout Islamic history, their economic and political participation dwindled as time passed. By the early 1900s, the situation had weakened to the extent that most women were prohibited

from the getting an education or sharing in public life (Al-Faruqi, 1987). By 1975, when the year of the woman was celebrated, some Arab countries had an official feminist movement as part of their government programs (Haddad, 1984). During the first few decades of the twentieth century, the Arab world witnessed the birth of several feminist movements that emphasized the role of women.

The common image of a typical Arab woman seems to be a veiled lady cut off from social life. This is not the case, as the Arab world has produced women's achievements in different spheres. Leila Ahmed, an Egyptian American writer on Islam and Islamic feminism, stated that "Arab women have gained or are gaining entry into virtually all the professions, from teaching and nursing to medicine, law and engineering" (1992, p. 241). She adds that "in response to increasing exposure to global influence in recent decades, Saudi Arabia has attempted to erect yet-more-impregnable cultural and ideological walls" (1992, p.241). The experiences of women today in Arab society have demonstrated enormous progress and show the potential for women's role and place in the society in more ways than in generations past. The Arab woman's achievement is a source of pride for the community as she becomes "the lawyer, the doctor, the engineer, the cabinet minister, the ambassador, the judge, the police officer, the paratrooper as well as the nurse, the teacher and the social worker" (Haddad, 1984, p. 146). However, Saeed Hamdan writes that Saudi women's jobs are related to special areas, such as "teaching at girls' schools, taking care of other women in hospitals, or providing social services to families and women in the community. Women in Saudi society still cannot perform jobs which might bring them face to face with men, such as being a secretary" (1990, p. 177). Women's participation remained relative and differences between various Arab countries became more evident. "While codes and actual practice became more relaxed in some countries like Egypt, Lebanon, and Iraq, other countries (e.g. Saudi Arabia) retained strict control over women's economic and political participation. While the roles of women in other Arab countries have witnessed major strides toward more participation, women's development in Saudi Arabia has been relatively slower" (Sidani, 2005, p. 500). Generally, according to El-Haddad, "Gulf women are more knowledgeable and aware of what they can reach; however, the power of traditions and patriarchy is still effective" (2003, p. 225).

In the Saudi context, the role of women in the family and society has changed. Saudi women used to be only active in their families; however, since 1990, women's ability to go out to practice their role in the Saudi community can be witnessed.

By 1990, women constituted 7% of the wage-earning workforce. Women are also employed in banks, in the computer operations of utility companies, in television and radio programming, and in some ministries. They also work as clerical assistants, journalists, university professors, social workers, physicians and nurses, and are active in women's charitable organizations. In fact, the proliferation of Saudi women volunteers in charitable organizations is a significant expression of their suppressed capacities. (Pharaon, 2004, p. 359).

Although Saudi women significantly participate in society, the twenty-first century finds Saudi women still shackled by some outdated rules. They are forbidden to drive cars. Based on the driving ban, woman has to ask her mahram male relative to take her where she wants to go or she has a driver who drives her everywhere or hires a taxi. Moreover, women are forbidden, irrespective of age or status, to travel outside the kingdom without the written authorization of male guardian (father or husband). In political life, they do not have the right to vote. The Arab Human Development Report (2002) declares that women are required to wear the head-scarf covering their hair and, in some areas, are expected to cover their faces. While they have gained increased access to education and a few gender-segregated job opportunities, their representation in the labour-force was barely over 10 per cent in 2002. Al-Ghazali asserts that "the headscarf that covers the woman's hair is a commandment by God but it does not – and should not – pose an impediment to her economic and political participation" (cited in Sidani, 2005, p. 505). The Arab Human Development Report, issued in 2005, declared that the number of Arab countries that appoint women as ministers has increased in the last three years, to the extent that women now participate in all governments except that of Saudi Arabia. These barriers may make Saudi women stronger and keener to create a space for themselves in the community to stand out and make a difference. This raises the question: When can Saudi women move from dependent to independent people who can participate in the political field? Counselling psychologist Nora Alarifi Pharaon argues that:

Although significant efforts were made by the government to integrate women in development notwithstanding the strong and persistent pressure exercised by religious leaders, a lot of ambiguity about women's paradoxical situation still remains. The reasons are complex but the first major one is that the debate on women's role in society is taking place within the framework of the "Arab Islamic heritage." The dilemma on the status of women in Saudi Arabia will take a long time to resolve, since it is caught up in the larger debate on the role of religion and cultural traditions in society. Since Islam is the defining factor for the Saudi nation, tradition must be either cast aside or reinterpreted (2004, p. 349).

In 2004, the highest religious authority in Saudi Arabia (Muslim pilgrimage) asserted of the role of women, saying that "women should be grateful to the respectful role accorded to them by Islam as mothers" (Abdul Ghafour, 2004). In the same year, 2004, the fifth Jeddah Economic Forum held in Saudi Arabia "attracted over 1,000 leaders from around the globe" (Sidani, 2005, p. 504). What was most notable was the first-ever female participation in key activities. Lubna Olayan, chief executive officer of a major financing company and one of Fortune's top 50 most influential women outside the US, delivered the keynote speech (Olayan, 2004). This was the first step in women's participation in public events.

The Arab Human Development Report of 2005 asserts that some political parties have helped to push the issue of women to the forefront. Additionally, growing demands by Arab women's groups and the increasing response from governments for quotas to help women reach decision-making positions have led to certain positive changes. Quotas have also helped women enter local government councils and further helped to re-educate society to accept an active female presence. Asya Al-Lamky's (2007) study aimed to shed light on the impact of women's roles in Omani organizations. She noted that the recent appointment of a number of women to leading policy making positions in the Arab Gulf State marked Oman's significant departure from the traditionally exclusive, male-dominated decision-making arena, and ushered in an end to an era of exclusive patriarchal dominance in leadership positions. Al-Lamky studied the women's experiences and challenges as leaders in conservative, male dominated work environments. Her findings indicated that Omani

women in leading positions were highly motivated and ambitious. Their successful transition to elevated positions can be attributed to their early socialization experiences which valued education, supportive parents (particularly the father) and equal treatment to that of their male siblings.

Moreover, according to Madsen (2010) the Minister of Economy and Planning in the UAE, H. E. Sheikha Lubna Bint Khalid Al Qasimi (2007), stated:

Women play a vital economic role in every country in the world, including the UAE, that keeps nations like ours moving forward...These women, whether they are doctors or homemakers, are on the front lines of our community in transition. They are demonstrating that women have a voice, as well as a unique perspective, and a key role to play in the social and economic development of the Arab world (p. 35 cited in Madsen, 2010, p.100).

Badreya Al Jenaibi (2011), who has expertise in communication and media, examined how advertising is being developed in the Middle East, particularly with respect to the United Arab Emirates, and how these developments are affecting the nature and role of local women's representation in the region. Al Jenaibi explored how this might diminish legitimate traditional Islamic behaviour with respect to female identity, which is sometimes controversial, sometimes liberating. This radical shift in her existential and social status will undoubtedly have deep effects on the condition of woman in Arab society. On the one hand, the image of the Arab woman is being used in the public sphere to create a brand of sophistication and hospitality. The new identity of Arab women will maintain a sense of piety while being appealing to a world audience; this need not be a threat to the culture in general.

In Saudi Arabia, King Abdullah Abdul Aziz Al Saud (2011) has declared that women take responsibility for maintaining the stability of society and contribute to building the country's economy. The woman is a caring mother, citizen, developer and employee. She is industrious and, when abroad, is an Ambassador of her country, her community, her religion, faith and the values of her society.

The common image of Saudi woman seems to be as a veiled lady who does not have any role or power. This is not the case, as Saudi society has recognized women's achievements and contributions in different spheres of life. Women have become an essential part of the social structure by playing a different role and they have obtained the right to speak out rather than be spoken for by men. The role of Saudi women has undergone major developments in varying degrees in different parts of Saudi Arabia and abroad. Women were given licenses to practice law, and labour rules were changed to allow women to work as sales clerks. Nowadays, there is a strong and effective local women's participation in holding conferences and symposiums. Women have worked to deliver a voice and ideas by writing in newspapers, websites and using their own names explicitly, without using a pen name, which emphasizes personal self-realization and cognitive and mental development. Their scientific, practical, cultural and social achievements have been remarkable: Saudi women doctors, an inventor and discoverers have been honoured in international forums and in developed countries. Saudi women now have more freedom, as many women are appearing on television. The Saudi woman is passing through a transitional period as she becomes more important in participating in public life and contributing to the development of society. It is a slow transition, but it is an effective and visible change.

Women have achieved massive progress in Saudi Arabia, especially in the last decade, when many women insisted on being full partners in public life. In 2005, one Saudi interior architect (Nadia Bakhurji) nominated herself for the municipality elections in Riyadh; she won a position on the board of directors of the "Saudi Engineering Society" as the first woman participant in such an organization to raise concerns in regard to women's inequality. Moreover, in the commercial sector, the Boards of Chambers of Commerce took the lead in allowing females to vote in elections. The Chamber of Commerce in Jeddah in 2005 saw the election of the first two Saudi women. In 2005, Saudi officials first proposed allowing women to vote, according to Human Rights Watch. Furthermore, in September 2011, the late King Abdullah also brought 30 women into the country's top advisory Shura Council, an

appointed body which advises the new government on decisions, laws and policy and serves as a parliament with legislative powers.

He framed his decision based on the important role women have played in Islamic history. The late King Abdullah, who died in January 2015, issued a decree in 2011, ordering that women be allowed to vote in municipal elections and stand as candidates. With the issuance of the Royal Decree on September 25, 2011, the participation of women in municipal elections voters and candidates, in accordance with the precepts of the Shariah, was established, after women were absent from the first two sessions in 2005 and 2011. In the 2015 session, Saudi women contested the municipal elections as candidates and voters alongside men, for the first time in history granted political space through electoral suffrage. In the end, 979 women candidates and 130,637 women voters registered to participate in the election, according to Saudi election officials. Twenty Saudi women won positions in the municipal elections. From the twenty women elected, two Saudi women were chosen in Jeddah to be part of the municipal council.

In 2007, Maha Akeel, published an article calling for women's equality and speaking against the dictation of male guardianship. She argues against the idea that women should be forced to seek permission (written, signed and notarized) from male guardians in regard to all matters (cited in Azimova, 2016). Recently, however, these policies have become more liberal: significant advancements for women were enacted on 4th May 2017, when a royal decree issued by King Salman Abdulaziz Al Saud issued an order allowing Saudi women to benefit from government services without obtaining the consent of a male guardian. The new changes mean women can be their own guardians and take care of their official matters such as study and access hospital treatment, work and represent themselves in court without consent of a male guardian, as needing a male guardian's consent can pose significant obstacle for women.

On 26 September 2017, King Salman issued a decree that women will be allowed to gain driver's licenses in the Kingdom of Saudi Arabia. The royal order of allowing

women to drive will be implemented by 24 June 2018. These positive steps have a symbolic value and the enthusiastic response from women is notable. These changes re-define women's role in society. Saudi women have been able to break constraints and stress the effectiveness of women's participation in society. This participation alongside men results in greater social development. This also raises public awareness about the value of diversity and equal social opportunities, through which Saudi women can grow and flourish.

Saudi women are now participating in the development of society, bringing to it the benefits of their education and training and a new social awareness. The changes that took place in women's lives and roles in society through this period were influenced by many factors, mainly those guided by accordance with religious laws. These changes in the role of women as they move towards greater public participation will also redefine the role of women inside their home environment.

It is apparent that the role of Arab women in general and Saudi women in particular in the design of home spaces has not been fully studied. It was found that there are various layers of discussion that need to be addressed to shed light on the deep interrelationship between women and home design. This study will investigate how Saudi women develop their power and role in both the home and society.

2.10 Conclusion

The literature review has focused on elucidating the main issues and publications of contemporary debate relevant to my research area, in order to provide a framework for understanding the concepts of the domestic living room, family, women, identity, taste, class, privacy and hospitality within the Jeddah home context. My research deals with women's performativity in shaping the interior space used for living and how their different performances accommodate their identities. As no existing research in the literature investigates the influence of Saudi women on the design of living space within the Jeddah contemporary home environment, there is a critical gap in this area of Saudi studies. My research critically evaluates this area and offers a new and analytic approach to the topic. This chapter has enabled me to articulate

where my ideas fit in to the wider field, and thus properly informs and shapes the direction of my research.

The feminist sociologist Smart, argues that people are the authors of their lives, stating, “It has become a conventional wisdom that familial roots which can locate a person emotionally, genetically and culturally are essential for ontological security and a sense of self. Yet at the same time, in a kind of parallel universe, it is argued that in postmodern conditions we make our own selves and biographies, and that we have become the authors (if not heroes) of our own lives” (Smart, 2007, p. 81). Can Saudi women be the authors or heroes in the home environment? What is the design performance of Saudi women in the domestic living space? How do Saudi women affect home design taste and play a role in forming identity? These are the questions that motivate and shape the remainder of this thesis.



CHAPTER THREE

Methodology and Fieldwork

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CHAPTER THREE

Methodology and Fieldwork

3.1 Introduction

The previous chapter offered a review of the recent and influential literature on the topic of home environment, family, women and identity. It further indicated how the gaps identified in the existing research lead to the specific questions of this research project within the context of Jeddah home. How do living rooms designs present the role of Saudi women? This thesis now turns to a reflection upon the methods available for conducting research in gender and interior design. The focus of the current chapter is to create a methodological framework through the identification of appropriate methods by which to answer the research questions.

This research employs many methods to reveal women's role in, and awareness of, the home environment. The methodological framework has been structured to reach the research aims by two main approaches: a case study approach, which involves in-depth case studies of living spaces, and an ethnographical approach, which involves in-depth interviews with middle class housewives in their living rooms. The latter aims to seek information about experiences, performance and values in the home environment, and discusses identity presentation in the family living room. In addition, associated methods will be used and discussed in detail in this chapter, such as photographic and video records, coding the living space features and visual observation of the living room to enrich data collection and achieve the aims of this research. The theoretical framework has been introduced in this chapter, highlighting the use of the theories of Erving Goffman and Judith Butler as a method in this research context. This chapter also reports on the details of the primary fieldtrip and the pilot study, which were undertaken to collect the necessary data for conducting this research. The chapter concludes with an explanation of the proposed analysis methods for the data collected in this study.

3.2 Data Collection

3.2.1 Fieldwork timeline

It was necessary for the researcher to conduct part of the study in Jeddah, Saudi Arabia, to collect the data necessary for this research. The researcher, a native of Jeddah, carried out six major trips. The main fieldwork was divided into five trips. The first trip covered the two-month period of July and August 2012, supplemented with a further month's field research between December 15th, 2012 and January 15th, 2013 (the second main fieldwork trip). The third period of fieldwork was between December 13th, 2013 and January 13th, 2014 and the fourth period of the fieldwork was between December 17th, 2014 and January 4th, 2015. The final fieldwork period was between December 24th, 2015 and January 10th, 2016. It was important to divide the research visits into a number of periods in order to cover all aspects and identify any changing issues. In addition, significant time was invested in conducting this research through repeated contact and multiple interviews over the period, producing a genuine relationship involving mutual respect among the participants and mutual interest in the research, from which meaning evolves. Prior to conducting the field trip, a pilot study was carried out in Jeddah city during three weeks of April 2012, with the aim of providing the researcher with a clear view regarding the availability of data and the possibilities of accessibility to case study sites. In addition, this preliminary visit succeeded in testing the proposed strategies, combining new issues raised, and identifying the weakness and strengths of the methods employed in the research.

3.2.2 Report on the pilot study findings

A draft of the interview questions was prepared and taken to Jeddah for the purpose of testing. The interview was conducted with 10 female participants to obtain feedback and highlight any difficulties in the structuring of the questions to be answered. The test was very helpful in finalising the final form of the interview, which will be discussed later in this chapter. Some of the questions were altered as result of this pilot testing. The pilot study also indicated the need for additional questions and the elimination of other questions. During this period, the researcher used a camera to record and document the living room furniture and home interiors,

as well as taking notes to develop a set of comprehensive methods to be employed during the main fieldtrip. Based on these results, this pilot study was a success.

Another pilot study was conducted within the city of Edinburgh, United Kingdom, to test the proposed methods and investigate their use within living spaces not related to the study focus of Jeddah. This study was done for the purpose of testing the presentation of the resident's identity within the living space, through the coding and observation of living space features. Additionally, the physical characteristics and meanings of the chosen living space were investigated through interviews and photography. I interviewed the participant at two different times: June 19th 2013, and July 3rd 2013. I used the PLSCI to code every item in the living room (Gosling et al., 2005). One benefit of this pilot study was that there were many items in the living space not listed in the PLSCI, so within the write-in options, I recoded the extra items and cues to be used in the main study. The pilot study took about 45 minutes for coding the items within the living room. I followed Gosling et al.'s (2002) mechanism, which is based on linking individuals to the environments they inhabit within two categories: identity claims (self-directed and other directed) and behavioural residue (interior and exterior). In general, this pilot study highlighted the fact that difficulties do arise when using a combination of methods, and I was able to adjust the methods employed to resolve these difficulties before conducting the main fieldwork trips. These methods will be discussed in detail later in this chapter.

3.3 Methods of data collection

3.3.1 A case study approach

I have used the case study approach to explore the relationship between the furnishings of the living space and its residents with the aim of exploring meanings. According to Robert Yin, a researcher in design studies, case studies are the preferred method when "how or why" type questions are being posed, as they focus on a contemporary phenomenon within the context of social life. "A case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident" (Yin, 2003, p. 13). As my research focuses on social life within the contemporary Jeddah living room - and in particular, questions surrounding the role

of women in designing their living spaces to express their identity - so the case study is a suitable method of unveiling this hidden phenomenon.

According to Gomm, Foster and Hammersley, who specialize in social research and methods, the case study is the documentation of a particular phenomenon intended to facilitate a greater understanding of that phenomenon. They explain, “[T]he case study refers to an observer’s data: that is, the documentation of some particular phenomenon or set of events which has been assembled with the explicit end in view of drawing theoretical conclusion from it” (Gomm et al., 2000, p. 169). From a sociological perspective, “the case study strives to highlight the features or attributes of social life. This is true whether the latter is perceived as a set of interactions, as common behavior patterns, or as structures” (Hamel et al., 1993, p. 2). Thus, the significant benefit of using case studies in this research context is their ability to document and highlight the role of women in their social lives and behaviour patterns in their home spaces, in order to formulate theoretical knowledge.

3.3.1.1 Selecting a sample

Before conducting the fieldwork, I predicted that most householders would be willing to be used as case studies and interviewed about their living space activities, and have photographs taken of their interiors. As a female researcher, I expected to have the advantage of being able to be granted access to Jeddah homes for the purposes of conducting interviews with the female residents. The reality was rather different from this expectation, however, as I experienced a degree of difficulty (privacy issues and unwillingness to help) in entering people’s homes for meetings, even after describing the research topic and the interview questions and showing evidence of my status as a PhD researcher. To resolve this challenge, I thought of another way of collecting data from the homes, as well as finding residents who would be amenable to participating. I reached out to my extended network, including friends and family friends, to inquire if it would be possible to meet their families and relatives. Such a practice works because, within the Saudi Arabian culture, access to houses is generally restricted to people the residents know. Working in a society where the researcher was familiar with and known by many of its members reduced the difficulty to some extent, and freed participants to talk about their living

rooms more easily. Akbar (1998) also reports that in fact, it is unlikely that a stranger will be granted access to the home environment to conduct research interviews, which accords with the difficulty I faced on my research:

It is impossible for someone to agree to such interviews just by being contacted by a stranger in Saudi Arabia. Even if it is manageable, Hoffman whose research was concerned with hospital directors, cited by Hammersley (1995) found that in-depth interviews are more informative if informants were selected based on social ties. It was proposed, therefore, that the informants would be approached through relatives and friends [...] When informants trust the researcher, they speak freely. The openness of informants is very important in regard to collecting data about the private zone of the home environment (Akbar, 1998, pp.60-61).

The selection of cases for this study was limited to Jeddah middle class neighbourhoods, so I chose one case for each neighbourhood, from the residents who volunteered to participate. I have focused on the middle class because it is a widespread class in Saudi Arabia and the middle-class people constitute an important part of society. Living rooms within villas which are located in the north and south of Jeddah and occupied by middle-income Saudis were selected from a variety of planned residential neighbourhoods, while the unplanned residential neighbourhoods are outside the scope of this study. The northern and southern areas of Jeddah represent the general trend of the city's new urban growth. The case studies in this project have been selected from a variety of new, planned residential neighbourhoods. The purpose of this selection is to investigate how the location of these case studies and the features of these locations play a role in presenting the identity of their residents. The variety of neighbourhoods gives the researcher the opportunity to study residential environments around the city and in areas that offer different benefits to the residents. The neighbourhoods are: Al-Mohammadiyah, AL-Ajaweed, Al-Nahadah (Renaissance), Al-Rawdah and the Sapphire neighbourhood (North Abhor) in Jeddah city, which will be discussed in more detail in the next chapter of this thesis.

3.3.1.2 Narrowing the sample

I carried out twenty-four case studies in the first fieldwork trip, while in the second trip I was able to meet with and interview twenty participants. In reviewing these two trips, I decided to focus on a smaller number of case studies in greater depth. I identified the benefits of limiting the number of residential interiors under study, and decided to decrease the number of case studies to five.

The type of case study used in this research is the instrumental case study, which is one of the types of case study addressed by Robert Stake (1995) in his book, *The Art of Case Study Research*. An instrumental case study serves to help understand phenomena and relationships within it. The use of Instrumental Case Study involves using a specific example of living space to understand and provide insights into the role of women in the home space. A typical case worked well in this research context (how women participate in creating the present home environment of Jeddah), as some interesting cases do a better job than others. Only five cases were studied but they have been studied at length. Moreover, the strength of a case study is to allow in-depth research but its limitation is the lack of breadth, as the representation of a small sample is difficult to generalize. Case study is a poor basis for generalization; however, an instrumental case study does not depend on being able to defend the typicality of others' living spaces. Stake argues "it may be useful to try to select cases which are typical or representative of other cases but a sample of one or few is unlikely to be a strong representation of others" (1995, p. 4). I understand that the selection of five case studies would not give us compelling representation for the Jeddah home environment as a whole. Nevertheless, through the depth of investigation and the insights gained from the close study of the five cases, the findings could be applied to understanding the context of the home environment in Jeddah city. This set of case studies has the potential to draw powerful conclusions that the use of fewer cases enables a more intensive study, yielding greater benefits to advance the research knowledge. Particularization not generalization enables us to see the reality of what is happening. The goal here is to build a critical vision, a way of looking at the home and women's role in shaping their living rooms. These five were identified as having an attractive and compelling story of the way furnishing plays a role in expressing women's experience and identity in different ways.

To focus on a relatively small number of cases follows Akbar's recommendation that such an approach enables a reliable and rich collection of knowledge. "On the assumption that reasonable reliable and rich information about complex phenomena is more useful than defective data in large quantity, what has been found practical is the purposive sub-sampling of very small numbers of reliable, knowledgeable and friendly informants" (Akbar, 1998, p. 61). Accordingly, I examined these five case studies in detail and, in the following chapters, provide an analysis of them. They include a variety of furnishing stories and in turn present an image of their residents' role and identity. Overall, "information-rich cases are those from which one can learn a great deal about issues of central importance for the purpose of the evaluation" (Patton, 1990, p. 52). Gerring also concurs with the effectiveness of using fewer cases in studying any phenomena: "The fewer cases there are, and the more intensively they are studied, the more a work merits the appellation 'case study'" (Gerring, 2007, p. 20). As a result of this greater level of detail afforded by each case, the five selected cases of living rooms within the Jeddah contemporary home environment were regarded as sufficient to provide support for the initial set of objectives and aims of the research.

The aims of the case studies are:

- To study the physical structure of the internal living space.
- To investigate the life patterns, activities, and use of furniture within the domestic living spaces.
- To record the furniture type, amount and arrangement.
- To study the family structure and the role of women within the family.
- To record the interaction of women and family with the internal domestic space and objects.
- To find out how women generate meaning and identity in their living spaces.

The geographic area of each home, and its location in the city, is taken into consideration as well the size of each living space and its location within the home. Participants were asked if they had the floor plans of their homes. If they did, the researcher made copies and returned them. If the participant did not have floor plans,

sketches were drawn to record the living space layout along with the location of furniture. Living spaces were measured with a digital measuring tool (the Bosch Laser Measure PLR 25). Care has been taken to represent the use of living room patterns, the variety of living space design, the pieces of furniture within the room and their arrangement, and decorative elements that complete the design of the room. The use of case studies therefore enables the researcher to investigate a variety of space design collections as well as certain, identifiable patterns of women's behaviour and active role in designing their home spaces.

3.3.2 An ethnographic approach

According to Savage, "Most ethnographers today would agree that the term ethnography can be applied to any small scale research that is carried out in everyday settings; uses several methods; evolves in design through the study; and focuses on the meaning of individuals' actions and explanations rather than their quantification" (Savage, 2000, p. 1400, cited in O'Reilly, 2005, p. 2). Ethnography is a research approach that provides a deep and richly-detailed understanding, which will be of value in this study in the documentation and analysis of how women operate in their day-to-day lives in the Jeddah home environment. Ethnography is further appropriate for this project in its focus on aiming to build a better analysis of contemporary social and cultural phenomena. As Seyed-Reza Mortezaei, a design lecturer points out, "Culture could be discussed from an ethnographical point of view, where the understanding of the culture of a particular social group is intended" (2007, p. 83). The ethnographical approach is thus appropriate for this gender-focused research.

The observation of residents at home in Saudi Arabia, however, poses severe restrictions and, in some cases, impossibilities, due to the strong sense of privacy embedded in the Saudi culture, and the fact that the researcher is female. To resolve this restriction, I have used in-depth interviews that aim to collect data about women's behaviour in their homes. This ethnographic interview method processes the observations of Saudi's lives; it also collects data about the internal domestic spaces that need to be investigated in terms of their meaning to women and other members of the family. This research is investigating the living space's hidden

context from a woman's point of view to further our understanding of the role of Saudi women in their society.

The similarities between participant-observation and participant-interviews have become the focus of much attention and debate in recent methodological literature. The sociologist and ethnographer Karen O'Reilly has argued that, in fact, there may not be a clear distinction between carrying out participant observation and conducting an interview. She argues that a good ethnographer takes any opportunity to ask questions and listen to the participant whilst participating and observing. She discusses the 'factist' approach developed by Alasuutari (1995), who sees interview data as "yielding the one truth that can only be obtained by sitting and talking to people in depth, getting at what they really think. If it is true that the most effective data-gathering technique is interviewing, then ethnographic fieldwork provides a context for building relationships with people that can improve and inform qualitative interviews" (cited in O'Reilly, 2005, p. 115). According to the approach followed by O'Reilly and Alasuutari, the appropriate way for a researcher to ask questions is face-to-face with the participant, to get to the core truths of their thinking whilst observing their actions and behaviour. This agreement regarding the effectiveness of the participant interview in building understanding of people's lives and thoughts gives a strong reason to use this method in addition to observing the participant's actions and behaviour. Complete details about how the interview technique was applied are included later in this chapter.

In this project, interviews were most effective when used with a video and photos of the living room interior design. This helped the researcher to formulate an observation and interpretation through drawing connections between the videos and photos taken and the interview data. These connections can then contribute to the articulation and analysis of the details of how people operate in their daily lives within the living spaces. Barring restrictions due to participants' privacy concerns, the use of interview material with participants (verbal data) and photographs of the living space (visible data) offer together an effective approach for this research. Such observation dynamically represents women's and family members' experience and

the meanings given to their living rooms in just the way that Pink et al. (2004) explain. Furthermore, Pink argues that “Photography, video and hypermedia are becoming increasingly incorporated into the work of ethnographers—as cultural texts, as representations of ethnographic knowledge and as sites of cultural production, social interaction and individual experience that themselves constitute ethnographic fieldwork locales” (Pink, 2007, p.1). This research supports my ethnographic approach by using visual methods, which lead to representations of ethnographic knowledge, cultural context, social interaction, and residents’ experiences within the living room.

The use of digital tools in this research, such as cameras and the Bosch Laser Measure PLR 25 that is used for measuring the room’s length and width, accelerate the process of data collection and produce a different sort of material compared with traditional field notes—such tools become part of what is called visual and digital ethnography. Moreover, as Pink (2004) states, visual ethnographic research goes beyond traditional methods and generates new and innovative types of collaboration, with participants supplying information to a study. The use of both visual and digital methods in this research is based on the growing prominence of their use in social research and in developing techniques to perform ethnographic research in different ways. Furthermore, the ethnographers Banks and Ruby also agree that digital and other visual elements are deeply embedded in contemporary anthropological work: “as most current visual anthropologists use digital media to produce their work, it would be fair to say that we are living in an age of a digital visual anthropology” (Banks and Ruby, 2011, p. 230). The use of these digital ethnographic tools as part of the methodology was discussed earlier in this chapter, based on the research objectives that would be achieved with such methods. Moreover, the ethical implications of ethnographic research, such as informed consent, covert research, confidentiality, harm to informants, exploitation, ownership of data, and protection of informants (Pink, 2007) are discussed in the interview section below, with particular emphasis on how the researcher communicates these ethical standards into the research project.

It has been argued that ethnography has a critical limitation: “At the end of the twentieth century postmodern thinkers argued that ethnographic knowledge and text can only ever be a subjective construction, a fiction that represents only the ethnographer’s version of a reality” (Pink, 2007, p. 23). However, the construction and production of ethnographic knowledge needs to move beyond the subjectivity of the researcher to the interpretation of reality and representation. On this view, the researcher can thus act as the channel through which all ethnographic knowledge is represented, through the constructions of “ethnographic fictions” (Pink, 2007). The social ethnographer Harris adds that the phrase “ways of knowing” is any knowledge which is inevitably situated in a particular place that is inhabited by individual knowers (Harris, 2007). In my research and according to this argument, ethnographic knowledge of the research content is produced through the knowledge-exchange between researcher and participants. This project aims to mediate between these two to understand the reality of women’s role and life experiences in their living rooms. I have discussed this in Chapter 1, and why, as this research is conducted by a female researcher in the family living room, the researcher's access to the family space and the ability to conduct interviews with women will provide comprehensive knowledge and bring a new dimension to the understanding of women's role in the home environment. The role of a female researcher is less restricted than that of her male counterpart when women are the major subject.

3.3.2.1 Ethnographic interviews

My ethnographic study involved observation and in-depth interviews with twelve Saudi women (the principle female householder) living in the Jeddah home environment. My sample involved women living with their families across two different life stages (families with young children and families with older children). The family construction is parents and children; the children varied in their ages from university-age to nursery. The housewives were of various age groups and educational levels. The government first opened public education for girls in 1961. Since then, Saudi women have acquired an essential involvement in education and health provisions of the country (Mortada, 1992). This is reflected in the increasing number of Saudi female students and teachers and also medical doctors and nurses. According to Quamar (2016), women have now gained access to all fields of

education, including engineering, law and management, which were not previously accessible to them. The number of women graduates has exceeded men: according to the Saudi government statistics, in 2013 60% of the university graduates were women. A recent demographic survey conducted by the Saudi Statistics Authority (2016) showed that the number of holders of the university certificate was nearly 3 million university students, of whom almost half were female students. Additionally, 25% of those going abroad for higher education were women (Molavi, 2015). According to the survey, the total number of Saudis holding a PhD in 2016 was 44,792, of whom 9078 (20.3%) were women, with 152,472 Masters degree holders, including 44,587 women. Quamar (2016) points out that Saudi women have broken barriers to join professions that were traditionally denied to them, as they were previously working in professions such as teaching and medicine, but now they can work as engineers, managers, journalists, advisors and consultants, and in government offices, among other professions.

The women who participated in this study were from variety of educational backgrounds. Most of the women interviewed had a university degree (bachelor's degree) and advanced degrees (master's degree and doctoral degree). Only one participant had only finished high school. The women's ages ranged between 28 to 58, as women usually get married at 25 or younger and can become grandmothers at 40. Generally, the sample covered all effective age groups. The women were living in families that contained 4 to 9 members, parents and their children; just one family in the study included a grandmother who lived with the family members in their home. Another factor worth mentioning here is the women's work. The women mostly held positions in the academic field, in which three women (1, 2 and 12) were working as lecturers and professors at King Abdul Aziz University, participant 1 specialised childhood studies and participant 2 was a lecturer in the English literature department. Participant 3 was working as a financial manager at King Abdul Aziz University and participant 5 was the director of small work centre at King Abdul Aziz University. Participant 6 was retired and three were not working (7, 8 and 10). The other woman (9) worked in administration at King Abdul Aziz University. The other two participants were a specialist in blood banks at a hospital (11) and a

program developer (4). None of the women interviewed had any degree in interior design.

This selection allowed the researcher to investigate the women's experience in a variety of contexts to present their effective roles within the family and home. Janet Finch, a British sociologist and academic administrator (1984) suggests that women's experience of motherhood and responsibility for the home prepares them better than men for intrusions such as questioning about their private lives. Since it was not possible to interview the entire population, a sample of middle class women in Saudi in order to infer conclusions about women's role in Jeddah society. The data was gathered from participants of sufficient tenure in the Jeddah community to speak knowledgeably of their beliefs and role.

My nationality, being Saudi, facilitated my understanding of the culture and the language in question and gave me an insider position. The researchers Gibson and Abrams argue (2003) that researchers should be alert when conducting interviews to consider 'insider roles' and to decide how much information they should disclose if they have similar experiences to the interviewees. I was also an outsider by virtue of undertaking research while studying abroad. I have discovered that, although I was raised in Saudi family and home, my years of residence abroad had made me something of a stranger to the changes in my society. According to Sahar Suleiman Al-Makhamreh, a Jordanian social worker with experience of hospital social work, and Gillian Lewando-Hundt, an applied medical anthropologist who has carried out ethnographic research in the Middle East (2008), when conducting research in one's own society, the insider/outsider status of the researcher can enrich the field of research.

Being a researcher of the same gender brings the opportunity to be in touch directly with women and to document their visions about their home environment. In this research it helped the female participants to talk openly and feel comfortable about sharing their private life and personal thoughts. If the research were to be conducted by a man, meeting the female participants in their homes would not have been

readily accepted. Moreover, as the researcher is a Saudi woman, there is a shared understanding of the cultural context and social experience. Sharing the same gender and culture between researcher and participants can facilitate communication and bring gender and culture into focus, making sense of data (Gill and Maclean, 2002). Finch (1984) suggests that the reasons behind why women can be more enthusiastic about talking to a woman researcher lie in the social experience of women. Their expectation is that the female researcher shares this experience with them and, therefore, easily understands them. This approach thus enriches data collection through the ethnographic approach.

The benefit of using the interview method for data collection stems from the fact that it can provide a large amount of data in a short time (Al-Naim, 1998). The interviews in this study were structured around a series of questions, which were asked directly to the participants to get them to articulate how they use their living spaces, highlight the roles played out in the spaces and provide interpretations by their words. Marshall and Rossman (1995) propose four forms of interview: ethnographic, phenomenological, elite and focus group. ‘Ethnographic interviewing’ focuses on culture through the participant’s perspective; The second form is ‘phenomenological interviewing’ which considers there is a structure and essence to shared experiences, which can be determined; thus, its goal is to identify the phenomenon. The third form is ‘elite interviewing’, which focuses on special types of interviewees, known as elite individuals who are considered to be the influential and the well-informed people in community, and who are expert in areas relevant to the research context. The fourth form is ‘focus group interviewing’; which elicits a specific group of individual's attitudes and beliefs and identifies trends in the perceptions and opinions expressed.

According to Marshall and Rossman’s types of interview, my research employed ethnographic interviewing, which was combined with the case studies to help gather rich, detailed data directly from my female participants’ perspective. The interviews lasted from two to four hours. This was a flexible method that allowed for some contributions from the interviewer, while still primarily listening to the interviewees’ thoughts and insights about their living room design, their values and experiences,

usage patterns by family members and the responsibility of decision making in the home. In addition, the interviews covered how the living space applied the privacy and hospitality concepts from the participants' point of view. The researcher interviewed the participants at five different times during the research years of study and fieldwork trips, with the length of time allotted between interviews arranged to allow the opportunity for identifying any changes in the living rooms' design, and the development of further insights into their experience that, upon reflection, would prove useful for achieving the aim of this research. The appointment was set up by phoning the participant to arrange a suitable time and day for the interview to take place within the living space of the participant's home, as this is the focus of the study. This approach to setting up interviews is supported by Gillham (2000), who asserts: "If you want to understand people in real life, you have to study them in their context and in the way they operate. How people behave can only be understood if you get to know their world and what they are trying to do in it" (2000, pp. 11-12).

The more time I spent with the participants and the more I showed my interest in their stories (as an active listener), the more familiar our relationships grew the more informative the responses became. Some of the participants forgot that I am a researcher, as the older women began to construct a mother-daughter dialogue; other young women began to see me as a friend and I experienced constant hospitality. In fact, they spoke not simply about what it is like to choose furniture and decorate one's living space, but also told identity stories about themselves as designers in the home.

The in-depth ethnographic interviews with the housewives were designed to compile data through eight major parts:

Part one: This part of the interview aimed to gather essential data, such as the number of residents (family members) in the home, position in the family, each member's age, education, occupation and income, and included other general questions.

Part two: This part of the interview covered the living space activities and furniture. A checklist of possible activities or uses of the living space was prepared prior to the interview, and during the interview it was recorded how frequently each activity was conducted and where they occurred within the space. Recording the furniture arrangement in the space and the resident's description of the activities aimed to capture a complete and detailed image of the physical features of the living room.

Part three: This part of the interview covered residents' preferences regarding furniture and its value, what influenced their choices and their design experiences, sources of design ideas, and the furniture stores where the furniture and decorative items were bought.

Part four: The participants were asked about their role as mother and wife in the family. The role of the father and other members in the home was established. The participants were also asked questions about family values in the living room.

Part five: Participation of women in the home: was the opinion of women taken into consideration when choosing the neighbourhood and house? The role of women in furnishing the living room was discussed. The level of satisfaction with the living space design, indicated by the changes already made in the space, was investigated.

Part six: The level of privacy in the living space, its necessity and application were discussed.

Part seven: Hospitality, access and its limitation were discussed.

Part eight: Questions were asked of the participants about how their identity is presented by their different roles in the living space (Appendix A).

The interview questions were prepared in English, reformulated after the pilot study, and at the final stage translated into Arabic. A voice recorder was utilised to record the interviews, to allow for exact transcripts of interviewees' responses, with notes being taken as a supplement to help in transcription. As mentioned by Gillham, "carrying out the interview and recording it is one thing; transcribing and analyzing it is quite another. Transcription should be carried out as soon as possible after the actual interview: your memory will help you in hearing what is on tape" (2000, p. 71). After the interview I transcribed the complete answers to each interview question.

Before starting the interview, I introduced myself and gave a clear idea to the respondents about the research topic and its motivations, the direction of enquiry, and how the research is relevant and meaningful to them. An understanding of the research context by the respondents enriches the knowledge that is to be exchanged during the interview between researcher and participants. An Informed Consent Form (Appendix N) was distributed and signed by the participants. This form has two parts: first, an information sheet that shares information about the research with the participant; the second part of this form is a Certificate of Consent for signature if they choose to participate. The participants were given a copy of the full Informed Consent Form after they signed it.

The interview began with easy-to-answer questions, until both sides felt comfortable in their conversation. During the interview, the interviewer observed the participants' behaviour and paid attention to any of the participant's non-verbal data that could present interest and enthusiasm or communicate concern and dissatisfaction, bearing in mind "the need [to] pay attention to the crucial nonverbal data of posture, gesture, voice intonation, facial expression, eye contact, and so on" (Seale, 2003, p. 260). These non-verbal data will be useful clues for analysis later on.

The participants gave information regarding how their living spaces were furnished and used by describing the furnishing items and the activities carried out in the living spaces. As Pink (2004) warns, doing research about homes means prying behind closed doors, entering private spaces, and often asking people about activities that they do not usually discuss. The anthropologist Daniel Miller also emphasises that studying the home is a curious process as "ethnography in the home is inevitably intrusive" (2001, p. 1). Accordingly, in this sense, the researcher asked the participants to choose whether or not they would like their interviews to be published, and encouraged them to make decisions about what they did or did not want to discuss and show. In addition, they had the right to hide anything that they did not feel comfortable in sharing.

3.3.3 Associated methods

3.3.3.1 Photographic and video records

Photographic and video records are both highly effective methods of gathering visually-rich data when working with the chosen case studies. As the ethnographers Banks and Ruby point out, “Photographs will always be used to great effect as field records, as sites of cross-cultural social interaction, as sources for analysis, as objects of study, and as visual and sensory systems that raise key anthropological questions” (2011, p. 187). Accordingly, the researcher chose photographic and video records as the visual mechanisms by which to study and gain detailed insight into the home living space. Research participants were asked to photograph their living room and furniture from their own perspectives (feminine perspectives). In addition, the researcher then photographed every item within the living spaces, including images of the architectural layout, the space’s interior design, furniture, and decorative elements. The photos were taken from different angles to maximise the area captured in the photographs. These collections of images in each case study interior provide a significant opportunity for analysis and interpretation of furniture and interior design. According to Samantha Warren (2005), who is interested on visual approaches the visual world becomes another “text” to be read, giving clues about the cultures that produce it.

Photographic images are used as evidence that this is how the space was and to see modes of colour, texture, shape, size and position. Images are data in themselves that are used to depict the visual characteristics of objects and places, and provide insights about the space and residents who produced them. The participants were asked to avoid taking photos of residents for reasons of confidentiality. The photographs that were taken by the research participants zoomed in on what was meaningful to the housewives and documented the significant things for them. This was expressed by focusing on some objects; by choosing to take these photographs they did, by implication, not choose others. In addition, the specific angle in which they were taken was significant. For example, as the researcher, I tried to photograph possibly all the items in the living space to document the interior of the room; on the other hand, the participants chose to zoom in and photograph as means of recording a

memory, favourite objects and valuable pieces of furniture in a way that means their subjectivity is apparent in the images they make.

Moreover, the visual data gathering methods moved from the photos towards data that can be both seen and heard, as the understanding of the relationship between the living room context and housewives cannot be seen by only looking at photos but rather by videoing the living room context with the housewives' verbal explanations of their lifestyle, choices and interaction with objects. Participants were provided with a camera and asked to take video of their living room interiors and explain their lived experiences, memories and objects that are important to them. This was done with a small digital video camera (Sony PJ410) for approximately 10-15 minutes, detailing the interior design of the living room and its furniture on a tour led by the female participants. The participants highlighted the significant aspects of their lived space in rich personal words, in which the researcher benefitted from using the video record to construct the relationship between the living room context and housewives in a process of videoing interiors and reflection in words.

The use of video gives the researcher the opportunity to observe the room many times and try to see the hidden clues and items that can help during the analysis process. By analyzing the video records the researcher is viewing and re-experiencing the space. This is different from the perspective of looking at pictures and reading from them. As a professor of psychology, Bill Gillham provides an argument for using video as a source of observation: "Being a good observer, like being a good witness, is not a normal, natural activity. It requires discipline and concentration without which you won't 'see'. If we are dealing with individuals, video can be a great help because the same observation can be repeated many times: and each time you will see more" (Gillham, 2000, p. 49). The re-playing of the video, repeating video footage, and zooming in on certain pieces were the most useful techniques from which I profited during the analysis process. These techniques allow the researcher to observe the space and its contents in detail. The way the research participants chose to engage with the filming process provided their own subjective experiences, as they moved around their living space this enabled

them to talk about their way of using the living space, their daily life activities and memories and focus on their design preferences regarding objects and styles.

The video provides a louder voice for the participants in the process of analysis, as video can introduce participants' own views of their living space, allowing their voices to be heard and communicating their design roles and experiences through their symbolic representation in the living space. Importantly, the research participants (women) are generally those whose voices have traditionally been silenced in their society. By doing this filming, the researcher is giving them the right and opportunity to express their choices and opinions. Video gives research participants the freedom and right to talk about their affective design role and personal experience in their home because they made it themselves. As a privacy issue, the participants agreed to video their spaces and talk about them only for the researcher's use of analysis and these videos cannot be used for publication, as people can be identified by their voices.

The photos and videos document the reality of space but in different ways, as photos capture the space in static snapshots, while in video the filming of the space by moving inside the space and with the association of participants' verbal explanations give wider perspectives, as the video is constructed with a series of photos. Meanwhile, photos and video work in conjunction by giving the participants a kind of engagement space to reflect their design preferences and highlight their roles played in the space, encouraging them to talk about experiences and issues they might otherwise have overlooked and not talked about in the interview. Accordingly, these visual and digital tools gave me, as the researcher, ways of documenting the physical context and social approach, and access to another person's world to study the ways in which women participate in formulating the interior design of the room and are involved in the decision making process to provide the meanings of each living space.

3.3.3.2 Coding the living space features

Coding the room features is one of the associated methods that is used to reflect women's roles in their living spaces. A model for this purpose has been developed

by the psychologists Gosling, Craik, Martin, and Pryor (2005b), who introduced The Personal Living Space Cue Inventory (PLSCI), which is designed to document features of personal living spaces (PLSs) in the USA. Gosling et al. studied the concept of personal living space as more than a bedroom but less than a house, it is the space of an individual not a group. The PLSCI includes two types of features: global descriptors and specific content items. Each section contains a list of items found in PLSs. The coder must record the presence and condition of an item by circling the appropriate item on the list. Form A contains global descriptors. The specific content items were divided across three forms (B, C, and D). The global descriptors were bipolar ratings made on seven-point scales concerning odour, noise, lighting, atmosphere, temperature, general state of personal living space and the quantity and level of organization of books, magazines, CDs/records, and stationery. There is a total of forty-two rating categories as well as several supplementary items to clarify the ratings. Within the portion of the PLSCI containing specific content items (Forms B, C, and D), Form B includes information about the walls and ceilings, the subject matter of posters, paintings, and photos, the floor, carpet patterns and colour, window coverings, and miscellaneous items. Form C includes furniture, electronic equipment, books and magazines, and CDs/records. Form D includes broad categories of items: stationery, beauty products, bags, miscellaneous categories, and clothing. Together Forms B, C, and D contain 385 specific cues. Each section of the PLSCI has space for the coders to write in cues manually that were not already present in the instrument (Gosling et al., 2005a; Gosling et al., 2005b). See Appendices O to R for more details about the instrument.

Gosling et al.'s approach is to use the items in any space as a physical residue to represent the environmental meaning of personal characteristics. This approach treats every item within a space as a possible physical residue of the prior behaviour of the individual who occupies that space. In my research, gender roles and identity are the two environmental meanings in which I am interested. This is a good approach to follow but, as Gosling et al. studied the concept of personal living space as more than a bedroom but less than a house, this raises a problem: it is still the space of an individual, rather than a group, whereas my research focuses on a family living space

occupied by family members of different ages. According to Gosling et al.'s suggestion for developing this instrument, I applied their approach in the Saudi family living rooms to ascertain information about family members' (as group). Use of the PLSCI can serve as a window to roles, possessions, self-representation, identity presentation and social interactions.

As the coder, I entered each living space and started by independently completing Form A (global descriptors) the first part of the divided PLSCI. I recorded the presence and condition of an item by circling the appropriate item on the list. Next, I moved on to the specific content items for Forms B, C and D. I was not permitted to touch or move any items, so this reflects only what could be seen by walking around the living room. Accordingly, this procedure does not capture the items stored in any storage containers. The time spent for coding depends on the size of the living space and the number of items within the room.

I would like to note that codes are culturally specific. I found when the living spaces were coded and the data was transferred, some cues and items were added based on their appearance within the living space and were not already present in the instrument; this was done by writing them manually in the write-in section within the PLSCI. These included many miscellaneous items and pieces of furniture. On the other hand, some of the listed miscellaneous items like umbrellas, wind chimes, heaters, and parking tickets are impossible to find within Jeddah living rooms, because they are not relevant to the Jeddah lifestyle, especially given the difference in weather compared to the USA (on which this PLSCI is based). The weather in Jeddah is typically dry and warm, the temperature varying between 18°C to 39°C. The relative humidity typically ranges from 30% (dry) to 89% (very humid). The wind is usually like a fresh breeze so it is impossible to find wind chimes or heaters in Jeddah homes. In fact, instead of a heater, every living room in Jeddah has an air conditioner to cope with the hot weather. Moreover, while umbrellas might be found in a Jeddah living room, these would not be used for rain but rather in the summer to protect people from the sun's heat. In general, the parking areas in Jeddah city are

free, so there is would not be the opportunity for one to incur a parking ticket, which is listed on the form.

Other items of cultural relevance listed on the PLSCI, which would be uncommon to find in the Jeddah living room, include laundry baskets, hair dryers and ironing boards, because in almost all Jeddah homes there is a special room or space for laundry and ironing. Further, the majority of residents in Jeddah would employ a maid to do this work. The hair dryers, additionally, could be found in the bedroom or the toilet, but would never be found in the living room, because living rooms in Jeddah city and (in other cities of Saudi Arabia) present a traditional sitting and dining space. Accordingly, the personal living space to which Gosling et al. refer in the PLSCI inventory is, in certain ways, different from the Saudi living space. In fact, Gosling et al.'s inventory is based on personal living spaces such as (studio) living spaces, which contain areas for sitting, sleeping, cooking and working, and thus would include, for instance, furniture like a bed and its related items as well as cooking utensils. Such multi-use spaces could be found in the USA, but would not be found in the Saudi living room, barring certain personal circumstances such as a bed in the living room for an ill person.

Stationery was found in few living rooms, the reason being that most selected living rooms were not used for working, studying, or even writing, so there was no appearance of stationery within these spaces. Clothing and health products have not been coded in these living rooms either, giving a clue that the living room is not the space for these items. Moreover, some pieces of furniture were coded and expounded more in the Form C of the PLSCI inventory, because furniture pieces are the main contents within Jeddah living spaces, so this area of the inventory needed to be expanded further by me for this reason.

There is also a repetition of items in the forms, as books, magazines, CDs, and records were addressed in both forms A and C, while stationery and clothing were addressed in both forms A and D. In general, the use of this PLSCI inventory in the research was very useful to start with and follow while coding any living space. As

mentioned above, it is related to American culture, so the task for the researcher was then to link these coded items with the Saudi residents' lifestyle. Moreover, Gosling et al. noted in their research that the PLSCI represents a balance of comprehensiveness and feasibility. This coding system helped to express the Saudi residents' lifestyle and behaviour within living spaces through noting the presence of the particular items and objects in each living room. This leads to the identification of how space contents can be seen to acquire the character of the women and their family members, which will be discussed further in later chapters.

3.3.3.3 Visual observation of the living room

My research focuses on a rich environment that contains a range of individual expression and behavioural residue within the domestic living spaces in which occupants spend much of their time, and which are used for a variety of purposes. The living rooms were observed to express individual design interests, such as types of furniture and decorative elements within the living spaces. This observation is working in parallel with the coding system discussed in the previous section, to explain how these codes have been used as symbols to express the women identity. Indeed, this observation of living space contents is a non-resident's observation. This mechanism is used to unpack the environmental meanings through a process of treating the content (furnishing and decorating) of living spaces as a possible physical residue of the trends exhibited by the residents' identity. This is a strategy of data collection, which aims to understand the individuals' identities by looking at their living spaces.

Gosling et al.'s (2002) method was followed while observing the living rooms, a method that is based on linking individuals to their physical environments. This method draws on Brunswik's (1956) lens model, which falls into two categories: identity claims (self-directed and other-directed) and behavioural residue (interior and exterior). Self-directed identity claims are based on designing the space with symbolic elements chosen by occupants, such as colours and patterns chosen in accordance with their own taste and aesthetic aims, to support their self-view. Other-directed identity claims are based on how occupants can display symbols that have shared meanings to make statements of their attitudes and values to others.

Furthermore, an interior behavioural residue category is based on the occupation behaviours that leave behind discernible residue while performed in the living room. Exterior behavioural residue represents what is performed by the residents entirely outside their living rooms. As the researcher, I used this mechanism as a first stage for my observation, to understand the complex relations between residents and the living space they inhabit, and how residents leave identity footprints on these spaces by the physical characteristics of the rooms that are used as inferences about occupants' identity. Notes of important information were also taken while observing the room, to assist with the analysis later.

3.4 Theoretical framework

3.4.1 The use of theory as a method

This thesis is informed by work in gender and identity studies that has drawn attention to the importance of performativity in gender formation and presentation. This research examines the Saudi women's performativity in the Saudi home environment, more specifically, in the city of Jeddah. Two theories have been applied to test this research context. Although the feminist philosopher Judith Butler has been at the forefront of this literature, Erving Goffman's work is also considered here as particularly appropriate to this thesis context.

Butler introduced the Gender Performativity theory in her 1990 book *Gender Trouble*. Performativity can be defined as an action that constructs an identity. Moreover, performativity is the construction of identity, as it is the result of performative behaviours and involves repetition. Butler's theory of gender performativity has been used in this research to test how the domestic living room stands for space for the Saudi woman's performativity produced by her practices in relation to design and everyday life within the home context, to explore how the Saudi woman represents herself as a gender that can play different performances in her home context, to present her identity. Butler argues that "Gender is not a noun but neither is it a set of free-floating attributes, for we have seen that the substantive effect of gender is performatively produced and compelled by the regulatory practices of gender coherence. Hence, within the inherited discourse of the metaphysics of substance, gender proves to be performative – that is, constituting the

identity it is purported to be.” (1990, p. 34). How do Saudi women experience and engage with the interior design of their domestic living space and how does this figure in the way they perform their gendered identities?

Secondly, the social theorist Erving Goffman argues that the self is a performed character and performance is critical to the study of interaction. Not only is interaction presented through metaphor, such as stage and front and back regions, but in his approach interaction is an engagement between individuals and audiences, to whom individuals perform and who, in turn, interpret their actions. In Goffman’s approach to the construction of space, the back region is the place where the performer (the self) cannot accept any member of the audience to intrude. On the other hand, the front region is the stage of appearance for individual performance. There is a division between these two regions, as the access to these regions is controlled, to prevent the audience from seeing backstage and to prevent outsiders from coming into a performance. Goffman’s theory is based on a theatrical context and acting in a play; but what about real life? How different is performing in real life, as in a Jeddah home environment. The use of Goffman’s theory in this research context is to test if the Saudi women are like performed characters and how they perform in their living room. The aim in this research is to link the creation of domestic living space to the performance of women. Can we consider the living room as a stage for Saudi women’s performances? Is the living room located in the front or back region of the home? In Goffman’s theory, the interaction is an engagement between individuals and audiences: who are the audiences to whom these women perform? Goffman argues that people play out roles in order to take up social positions, as the role-playing makes a difference to people’s lives. The meaning of performance in this research context is not to be an actor on the stage who acts out a role but it is about the engagement within the domestic space and playing multiple roles to present the Saudi women’s social positions and make a difference to the women’s lives in Saudi society.

These theoretical perspectives and the specific area of study in mind have informed my data collection methods. The proposed methods of data collection that have been

discussed earlier in this chapter are aimed to help to explore Saudi women's performativity within the domestic living space. The in-depth case studies of living spaces and in-depth ethnographic interviews with housewives are used to unveil the women's experience and performance in their living rooms and to investigate the relationship between women and their domestic living space and its contents. The associated methods, such as photographic and video records, coding the living space features and visual observation of the living room are used to enrich the data collection and as a way of exploring the interior design of domestic spaces and its relation to the concept of gender identity.

These theoretical lenses helped to provide a better basis for my thinking, to develop in conversation with Butler's and Goffman's ideas to engage with them and think about my own position in relation to them, by testing these theories through defining and interpreting my research context to understand what is learned in these Jeddah living spaces. By identifying these paradigms, I provide a base of mapping and understanding the culturally produced domestic environment and open the door to find out about the hidden knowledge within these Saudi domestic spaces. By using these lenses, the data gathered are magnified and their structures and relationships made more apparent the women experiences that generate the meanings of the domestic interiors: a way of looking at the conceptual context of my study, where the questions will eventually find their answers. In doing research, my own experience as a researcher is not enough to construct knowledge; it is important to use the experience of other researchers and engage with effective theoretical voices in order to abstract knowledge from a real and complex context. To understand this context by means of theories and treating them as sources and strategies to develop knowledge of the real context of the Saudi home are the reasons why I used theory as a method in my research. This research makes connections between Butler's concern with gender performativity and Goffman's account of the construction of space and self, enabling me to link their common interests in how domestic space is gendered. These theories are chosen and used for their appropriateness to the argument in this research to investigate Saudi women in the home environment, introducing the various roles and performances through which social visibility and identity are

assumed; thus the real knowledge is extracted through the desired use of theory as a method to explain and understand the complexity of Saudi culture.

3.5 Data analysis

The proposed approaches in this study have primarily been concerned with the role of women residents of Jeddah in their living spaces and how these spaces have been designed and used to generate meanings. The analytical framework mainly concentrates on presenting these meanings: how women play a significant role in their living spaces, how the data collection captures the performativity of the women and how they present identity in the light of the mapping lines of the theoretical perspectives discussed above.

3.5.1 Qualitative Analysis

As John Gerring states, case studies can use quantitative and qualitative methods for the data-gathering stage, as well as the analysis of evidence. He argues: “This is one of the intriguing qualities of case study research and lends that research its characteristic flexibility [...] case study research may be either qualitative or quantitative, or both, depending upon the sort of within case evidence that is available and relevant to the question at hand” (Gerring, 2007, p33:36). Moreover, Gillham concurs with Gerring that case studies can use quantitative and qualitative approaches for analysis to clarify the whole image: “Case study research does not equate qualitative (descriptive, interpretative) methods and data only. They are predominant, but quantitative data and its analysis can add to the overall picture. Providing they are not too complex, there is something distinctly clarifying about numbers” (Gillham, 2000, p 80). Akbar describes the differences between quantitative and qualitative factors for examination and cautions against the over-use of quantitative methods:

A quantitative methodology that correlates a few variables will not unfold data that needs in-depth inquiry, such as space meaning for example. The more the aspects of information needed from each case study the more the methodology will be qualitative (1998, p.52).

Accordingly, due to the small number of case studies and the types of case evidence available, in-depth inquiry into the role of women, the activities carried out within the living room and furnishing and interior design was needed to provide meaning and illustrate the home context. Thus, the methodology will be qualitative. This research uses qualitative data analysis to understand the relationship between the living room, women, family members and society. Data from the case studies is analysed using qualitative descriptive/interpretative analysis. As “The case study has proven to be in complete harmony with the three key words that characterize any qualitative method: describing, understanding, and explaining” (Hamel et al., 1993, p. 39).

As no analytic approach can be applied without description, a description and explanation of the relationship between the physical and social contexts within the living room is needed to understand the meaning of this relationship. Moreover, interpreting the meaning of the relation between furniture pieces, living room interior design and residents is also achieved by using a semiotic analysis, which is discussed later in this chapter. This explores how the home environment operates as a system for the residents to formulate meanings and present a variety of social and personal aspects.

3.5.2 Graphical Analysis

The graphical analysis of diverse living room plans highlights the similarities and the differences between the several case studies. This method constructs the living room interior design in 2D drawings by using the AutoCAD drawing program, illustrating the approximate size of the space, the location and arrangement of the furniture and the room layout. This approach was illustrated by the architects March and Steadman (1971) in their analysis of three houses. Graphical analysis serves to illustrate that “a topographical analysis of spaces configurations is not merely a means of visual representation but a method of structuring spatial organisation for comparative analysis” (cited in Lawrence, 1983, p. 469).

Accordingly, the comparative analysis was applied by using a graphical approach, as it is a method of presenting the spatial organisation of the living rooms in my

research context. The comparative analysis of living rooms was enlarged to study the transactions between the physical, social, and personal meanings of each living room that are produced through the design of spaces and the interaction between objects, spaces and residents. Moreover, analysing each individual living space with regard to its physical characteristics and spatial use allowed me to subsequently undertake a comparative analysis, which highlighted the similarities and the differences between the living rooms' design, furniture, and decorative objects, and how each living space presents the unique identity of its users.

3.5.3 Content Analysis

Content analysis is a useful research technique that allowed me to infer a narrative system of meanings in domestic living rooms. Qualitative content analysis is one of the several qualitative methods for analysing data and interpreting its meaning; it represents a systematic means of describing phenomena (Schreier, 2012) with the goal of being able “to provide knowledge and understanding of the phenomenon under study” (Downe-Wamboldt, 1992, p. 314). Content analysis is a flexible research method for analysing texts and describing and interpreting the written artifacts of a society (White and Marsh, 2006). Schreier agrees that qualitative content analysis is most often applied to verbal data, such as interview transcripts (Schreier, 2012).

However, this is not to say that content analysis cannot be used in visual analysis. In fact, it can be a very useful technique, as argued by Gillian Rose (2016) in her book *Visual Methodologies*. However, content analysis breaks an image into parts but does not analyse the relationship between those parts or the expressive content of the image. This limitation can be overcome by using semiotic analysis, which is discussed in the next section. For this reason, I have used content analysis in my research context for analysing text only. This is the difference between content and semiotic analysis, as semiotic analysis draws meaning from visual objects in the space and content analysis draws meaning from the written words of the residents' interviews.

In this research, content analysis was used for the interpretation of the content of text data from the different methods mentioned above, through the systematic classification process of coding the identifying themes, ideas and patterns that can be seen in the text. First, the key thoughts or concepts were highlighted. Then, labels for symbols emerged, so symbols were sorted into categories based on their relationships, in order to organise and group symbols into meaningful structures and to make comparisons between groups. The content analysis involved drawing representative samples of the written words to reflect differences in their patterns or characteristics or to identify important relationships among these texts and their contents; these qualities are examined in more length later in the thesis. Finding concepts and thoughts helped to make sense of the relationships between women and their living spaces. Significant concepts were labelled and clarified by the participants' speech, to find out how the Saudi women's performativity is produced in the domestic living room.

3.5.4 Semiotic Analysis

Semiotic analysis is generally associated with Marxist philosophy and is used as a way to reveal underlying power structures. However, this is not how I intend to use semiotic analysis. In this research, I am using semiotic analysis more loosely, to try to identify the meanings and signification of the elements of the living rooms. Semiotic analysis is used to make an essential assumption that objects in the living space have meanings, and it is necessary to understand this meaning of objects to interpret structures.

Semiotic analysis was begun by Swiss linguist de Saussure (1857–1913) and American philosopher Peirce (1839–1914). Saussure defined his way of representation as semiology, which he describes as a science, which studies the role of signs and forms. Saussure believed that objects could function as signs and communicate meaning. According to Mortezaei "Semiotics has not become widely institutionalized as a formal academic discipline and it is not really a science. It is not purely a method of textual analysis, but involves both the theory and analysis of signs and signifying practices" (2007, p. 131). Semiotics involves the interpretation of symbols such as drawings, and photographs and objects whose context shapes

meaning and representation in a variety of forms. Jonathan Woodham, a leading figure in the development of the History of Design asserts that the semiotic concerns the material, and he adds that: “Semiotics is concerned with the study of systems of signs in language, literature and the material world” (2004, p. 388).

Semiotics is meaning making practice and representation. Semiotics represents objects and their relations through sign system. The sign is the central concept of semiotics and the particular features of an object. Semiotics refers to the process of interpreting signs and symbols. It structures how we interpret the symbolic meaning of things. The sign consists of two semiotic resources: signifier is the physical form in which the content is expressed and signified is the content to which the sign refers. The signification is the meanings extracted from a sign. The signifiers of the object are its material, for example, colours, shapes, characteristics and accessories. The object serves to communicate information and offers several readings of meaning. Winfried Nöth (1990) introduced the ideas of the semiotic aesthetic and how objects of everyday life become aesthetic signs.

Semiotic analysis will allow the meaning of furnishing and designing of the living rooms in Jeddah city to be decoded. The semiotic analysis of the contemporary Jeddah living room context is used to make assumptions that objects in the space have meanings. To understand the meaning of objects, I have to interpret and build structures by the categories, relations, connotations, distinctions, and rules of combination employed within its real-life context.

The interior design of the living room is filled with multiple signs that can be interpreted in different ways. There is no one true meaning which things can have; we have to read the interior in detail in order to understand its significance. The objects and furniture within the living rooms used in this research can be seen as symbols for which the semiotic perspective would interpret meaning. I have used semiotic cards, which are coloured sticky notes used to differentiate the signifier (a sign’s physical form) from the signified (the meaning or idea expressed by the sign). These can be moved easily to build the structure of the analysis. I have arranged

them as a tree, using the room's plans and photographs to discover the signs and their connections and meanings (see Figure 3.1). The analysis follows a number of stages, starting with individual objects and decoration elements, then furniture groups and their arrangement, the colour scheme of the room furniture, and the overall room atmosphere. The final and main stage in the analysis (tree base), is meaning within the living room. The roots are the meanings of the living room, which are deeply hidden in the earth. The root system holds the trunk and upper branches and leaves, which are the furniture and decoration elements in the room. The tree trunk is the collective meanings of furniture and decoration use (the overall room atmosphere): it is the connection between the main meanings of the room and the upper leaves. The physical objects (furniture and decorative items) are the leaves of the tree and the branches represent the rules of connection and arrangement (see Figure 3.2). Each household has its own semiotic tree that has its place in the forest of semiotic analysis. This analytical framework has been produced by me, as the researcher. See Appendices (S to V) for more details.



Figure 3.1: The semiotic analysis for living room 1 by using cards, photos and plans

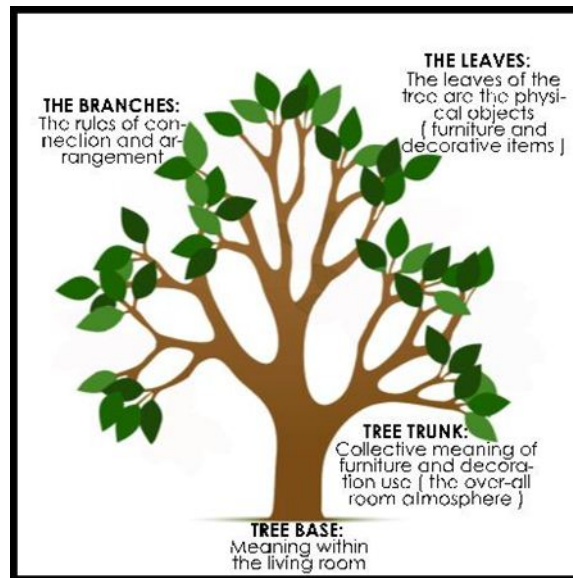


Figure 3.2: The semiotic tree

Semiotics is a huge field and its strengths can be highlighted in its ability to provide both detailed analysis and a unifying conceptual framework (Rose, 2002; Chandler, 2002). Meanwhile, there are some limitations of semiotics, as no treatment of it can claim to be comprehensive. It is based on subjective interpretation and highly unsystematic with little evident practical application (Rose, 2002; Chandler, 2002). However, as explained earlier, I am using semiotic analysis in this research more loosely to try and identify the meanings and signification of the objects and furniture within the domestic living rooms to link the creation of living space to the performance of women.

3.6 Conclusion

Broadly, the methodology follows the approach of linking home, space, furniture and residents in a focused way, in the Jeddah living room context. The methodological framework has used in-depth case studies of living spaces, and in-depth ethnographic interviews with housewives to unveil the women's experience and performance in their living rooms. The methodology further allows the interior design of spaces and its relation to the concept of identity to be considered, by using associated methods, such as photographic and video records, coding the living space features and visual observation of the living room to enrich data collection and as a way to achieve the aims of this research. The theories of Erving Goffman and Judith Butler have also

been used as a basis for the methods in this research context, to investigate the gender roles and performances in the domestic living room in Saudi context.

This research was influenced by the shortage of studies of the role of women in home interiors in Saudi Arabia. It is therefore important to establish a methodology that is highly workable within this current research setting, to fill the gap in the existing field and to accomplish the research aim regarding the influence of women on contemporary living room design in the city of Jeddah. The data collected must be organized according to the analytical framework of the research project. The analysis of these different types of data is not without difficulty. However, together, these analytical approaches interact with the collected data to provide a complete and useful portrait of the roles of women and the presentation of Saudi women's identity and position in the home and society. It is an analytical framework that can be developed or adjusted in future research to provide a better understanding of the relationship between interior design and women.



CHAPTER FOUR

The design roles of women in the domestic living space

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CHAPTER FOUR**The design roles of women in the domestic living space*****4.1 Introduction***

This chapter is the main analytical chapter of the study. It underlines the role of women in the Saudi contemporary home environment through the focus of Jeddah's domestic living spaces. It examines the Jeddah living space in five case studies, analysing the important role that women play in influencing the design of those rooms. These cases were chosen because of their interesting contents, which offered a wealth of material via which to investigate the contemporary Jeddah living room within a real-life context.

The contemporary living space interior design in the five case studies is analysed in this chapter. The case study types and their location within Jeddah city were taken into consideration, as well as the size of each living space and its location within the home. Women and living room design were examined in light of living room use of furniture and ornamental objects; the study also examined how furniture was arranged in these living rooms to structure the physical interiors with the decorative objects, in addition to the living rooms' atmosphere and colour schemes through coding the living spaces features by using the Personal Living Space Cue Inventory (PLSCI) Form (A, B, C, and D), developed by the psychologist Gosling and others (2005) as discussed in the methodology chapter. The data was categorised and analysed by using the qualitative, semiotic and graphic analysis approach discussed in the previous chapter, in order to understand the living room as a space for women's design roles. This analysis constructs the structure of the meanings of these selected living spaces in Jeddah and their contents through the analysed data of the architectural layout, living space arrangement and atmosphere, furniture details and decorative elements, and living room activities. Finally, this chapter sheds light on the women's overall participation in domestic space design through the five selected case studies.

4.2 Case studies and data analysis

4.2.1 Case studies types and their location within the Jeddah city

The case studies are four villas and one villa roof (a two-floor villa located in the roof of a building, where the building's lower floors contain many flats). The case studies are located in a variety of neighbourhoods, as laid out in Figure 4.1 below. Cases 2 and 3 are located in newer neighbourhoods of the city (AL-Ajaweed and Sapphire neighbourhoods), where people moved to live in 2009. Cases 1 and 4 are located in neighbourhoods that developed after an expanding level of population and urbanization in the city of Jeddah from 1990 (the Renaissance Neighbourhood and the Al-Mohammadiyah neighbourhood). The street that passes through the centre of the Al-Mohammadiyah neighborhood is Prince Sultan Street, one of the main streets of Jeddah. Case 5 is located in the Al-Rawdah neighborhood in the centre of Jeddah city, and one of the most important streets in the city of Jeddah runs through it, connecting the city from the east to the west. This is called Al-Rawdah Street, which was formerly known as Prince Abdullah Street.



Figure 4.1: The location of the five selected case studies in Jeddah city neighbourhoods

Source: Jeddah map, Researcher, 2014

The research objective is to investigate women's different roles in their home environment, starting from neighbourhood choice to the living space design. When women were asked if their opinion was taken into account regarding the choice of neighbourhood, their answers demonstrated that they were able to participate in

selecting their villa locations. It used to be assumed that neighbourhood choice was the man's responsibility (as head of the household), for example by Al-Nafea (2006). Nowadays, the selection of neighbourhood is the men's and women's shared decision. The reasons the husband and wife chose a neighbourhood in these five case studies were based on work, school, amenities and being close to family. The housewife in case 3 gave the following reasons for their home location: "It is close to family; we were looking at living in the north of Jeddah (in a new neighbourhood), away from the old neighbourhood (south), and for financial reasons." In case 1, the villa is one duplex of four, which share a communal garden and swimming pool. This set of villas was occupied by an extended family, with the parents in one villa and their married daughter and sons in the others. The housewife (the married daughter) in case 1 declared, "Al-mahamadiah or Al-basateen neighbourhood is a high-standard neighbourhood, with high-standard villas, close to the main street and amenities, and the main thing is that it is close to family and relatives." (Appendix B, 2.5.1). This location has been chosen in order to live in one of the high standard neighbourhoods which also has a desirable feature in being near one of the main streets, in addition to being close to family.

The location of the case studies within Jeddah city works as signs of desire to live in one of the newer or high standard neighbourhoods in the city, or in a location that has a remarkable feature (for example, being near one of the main streets in Jeddah). Home location can be a sign of residents' social status, as it has been chosen like any other features (for example, cars, clothes and jewellery) to represent status within the social community, which will be discussed later in Chapter 7.

4.2.2 Living room location within the home environment

The size and location of the living rooms varied, as shown in the Table 4.1 below. The Saudi women had participated in the construction stage by choosing the position of their living rooms or selecting a specific place in the ready-built home for their living spaces. Some of the living rooms are built or selected to be the largest rooms within the villas. Cases 1, 3 and 4 use the largest space within the homes for living rooms. The main point here is that living rooms are the locus for a multitude of

activities, the space in which all family members spend most of their home time, and are thus a space for family gatherings.

Table 4.1: The size and location of the five living rooms in the selected villas

Cases	Location	The size of the living room
Case 1	The ground floor of the villa	7 metres wide and 10 metres long
Case 2	The first floor (the middle floor) of the villa	7 metres wide and 8 metres long
Case 3	The ground floor of the villa	7 metres wide and 10 metres long
Case 4	The ground floor of the villa roof	6 metres wide and 13 metres long
Case 5	The first floor of the villa	6 metres wide and 8 metres long

A living room's location is related to its significant function and its value to residents. For example, living rooms 2 and 5 are positioned to be at the heart of the family's private spaces (first floor), as can be seen in Figures 4.3 and 4.6. The location of living rooms varied, as in cases 1, 3 and 4 the living rooms are located on the ground floor of the villas. Living rooms in cases 1 and 3 are at the back end of the ground floor, opposite the main entry door and open to the centre of the villa, as shown in Figures 4.2 and 4.4.

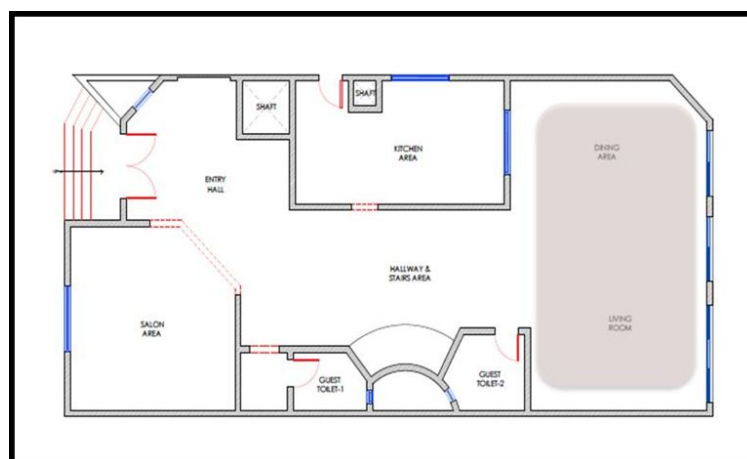


Figure 4.2: The living room location in case1 (at the back end of the ground floor)

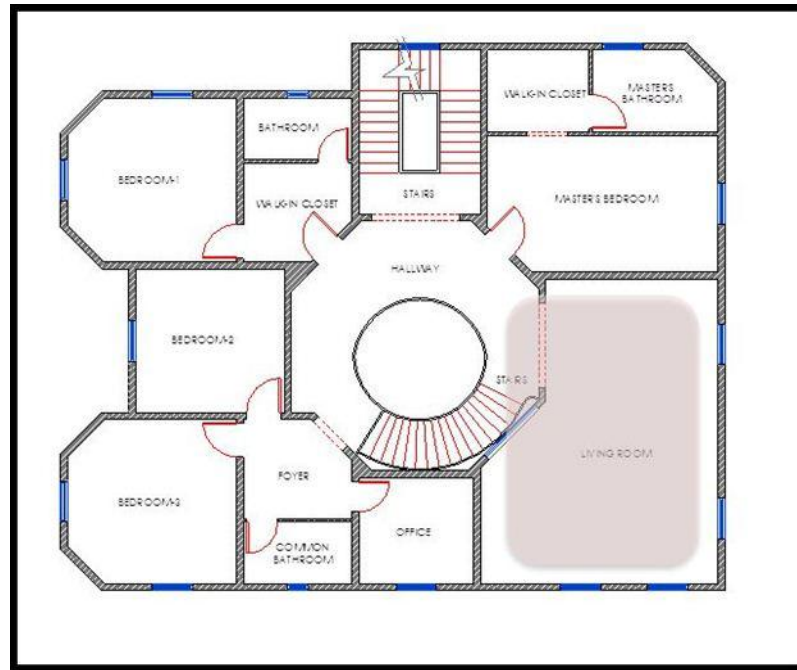


Figure 4.3: The living room location in case 2 (on the first floor)

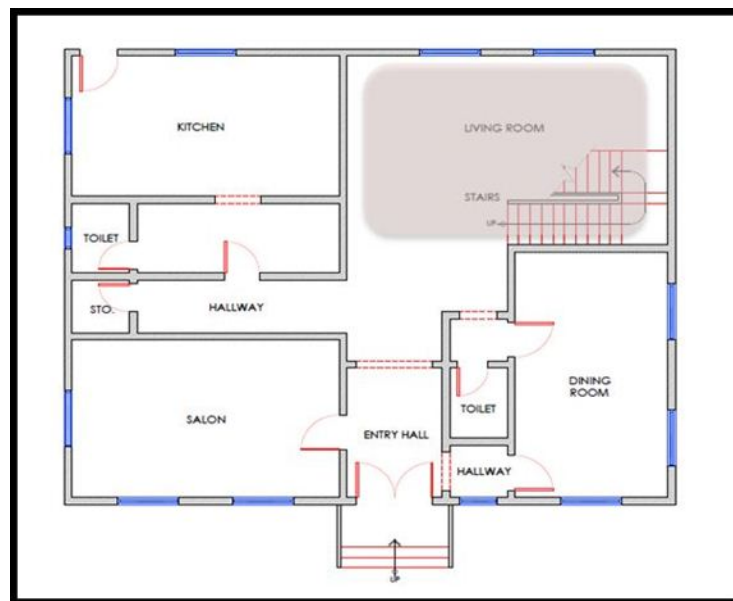


Figure 4.4: The living room location in case 3 (at the back end of the ground floor)

In case 4, the main entry door for the villa opens immediately into the family living space. This floor and location was chosen for the living space in the villa roof in order to link the living space with the kitchen, as the living room is used for dining, as well as to link the living room with the roof playground for the children, in order

to extend the family activities from inside to outside. This allows easy access to the playground from inside the villa (living space), rather than the family members are having to go out and enter from the entrance of the playground that is located in the building's lobby and out of the villa. This layout can be observed in Figure 4.5.

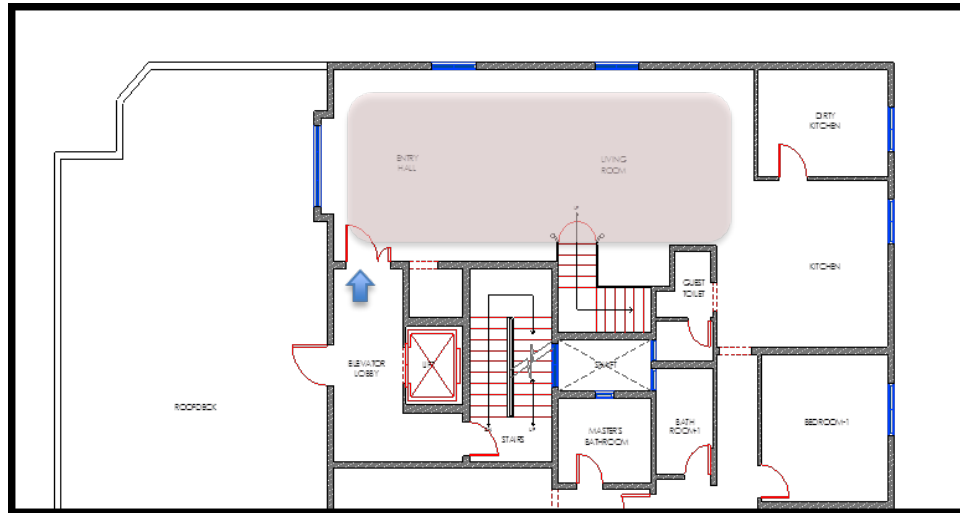


Figure 4.5: The living room location in case 4 and its relationship to other spaces, including the roof playground

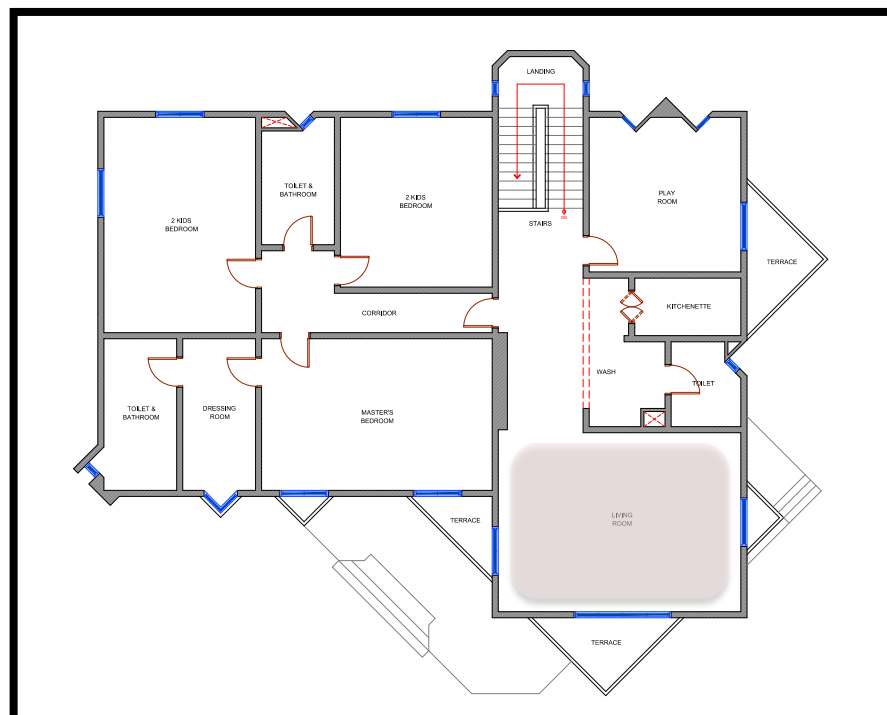


Figure 4.6: The living room location in case 5 (on the first floor)

The location of these living rooms, 1, 3 and 4, benefit from their connection to other spaces, such as the kitchen, in addition to their connection to the outside courtyard to provide a well-connected space in the home for service and communication and to extend the use of the living space to the outside courtyard. In cases 2 and 5, the living room is located on the first floor of the villa. This floor was chosen as it is the floor most used by the occupants, because the bedrooms are located on this floor. It is connected to the private rooms, and thus can be seen as being at the heart of the family's private space. The ground floor in villa 2 is used by the family for dining, because the kitchen and the dining room are located on this ground floor, in addition to the guest rooms and reception. We can see in this section how the living room's location differs between the five cases, which relates to its significant function, position and connection within the home context, as well its value to residents. This is due to the values of the housewife, which will be discussed in more detail in Chapter 6.

4.2.3 Women and living room design

As discussed in the previous sections, the woman's participation in her home environment starts from neighbourhood choice and the living room location within the home. The woman's role extends to participate in living room architectural design and her involvement in choosing the floor material and the wall and ceiling paint colours or materials, as her role is to choose but the practical work for painting and floor covering is carried out by a specialist. This section touches on women's participation in domestic space interior design. When asked: "Who in your family is interested in the furnishing of the living room?", the participant in case 1 said: "Me, all the time"; The participant in case 2: "Me, and sometimes my married daughters"; the participant in case 3: "Me and my husband"; the participant in case 4: "Me", and the participant in case 5: "Me". In case 3, the wife was one of the designers of this living room. The husband shared the design process with her. Based on a cultural and social constraint, I could not interview the husband (as a female researcher interviewing a male resident in his family living room is prohibited by Saudi culture). So I conducted the interview with the housewife regarding her design job, as the aim of this research is to investigate the woman's role in designing the domestic spaces, not the man's. The designers of the living rooms in the five case

studies showed similarity, in that the housewives in the family were the greatest contributors to interior design.

Moreover, the job of housewives involved selecting the pieces of furniture for the room, arranging them within the living space, and completing the image of the room design interiors by adding accessories (e.g., wall, floor and furniture accessories), as reported by all participants in their answers to the question, “What was the nature of your participation in the home design?” These answers are recorded in the appendices, while Table 4.2 summarises the roles of the five housewives in the selected case studies.

Table 4.2: Housewives’ roles in the five case studies

Groups	Case studies	Designers
Group 1	Case 1, 2 and 4	The wife participated from the construction phase to decorating
Group 2	Case 5	The wife participated in furnishing and decorating, but not the construction phase
Group 3	Case 3	The wife and husband participated from construction phase to decorating

The researcher found that there were different ways of participating in the design of the contemporary living space of Jeddah’s homes. In case 1, the wife was involved in the home design (full participation), since it was initially constructed; she was very clear about what she wanted in her home. Similarly, in cases 2 and 4, the wife was completely involved in the villa design from the beginning. In those cases, women had direct roles in shaping the form of their homes, both before and after construction. Case 5 was different, because the wife got married and moved into her husband’s family compound, where her villa was already built, but she made significant changes and alterations afterwards to meet her design ideas and preferences; she said, “I did not participate in the house building stage, as this house was built before I got married, but when I got married, I made significant changes and alterations to suit our needs and meet my design ideas and preferences.” However, housewife 5 did not influence the structure of the villa, but she still played

a design role, as she intervened in the interior design of the home spaces and made significant alterations. This indicates another form of decision-making and the roles in which women play. What happened in case 3 is very interesting, because the husband and wife shared the home design decisions from the construction phase to decoration. This indicates the extent to which Saudi husbands have come to rely on or share ideas with their wives in designing the family house.

In the role of asking for advice in designing the living room, in cases 1 and 2 the woman's sources of design advice included family members. In case 1, sometimes the wife would ask her husband and brother; the husband would give his opinion, but the full job of furnishing was the role of wife. In case 2, the wife asked her married daughters. This participant argued that professional interior designers do not have ideas of "warmth," like the residents who live between the walls of the living room. The participants in cases 3, 4 and 5 argued that there was no need for advice to furnish their living rooms because, in participant 3's opinion, she was a designer, along with her husband. The participant in case 5 mentioned that she was an artist, so she did not need advice about designing her living space. This intuition is supported by what the anthropologist Daniel Miller states in his work on people's relation to physical objects:

Householders should be understood also as designers. They are using material culture as a means of ordering a multitude of relationships to all the people they know and to all the multiple aspects of themselves that jostle for a place in these spaces we call home; these are people's living spaces in every sense of the word LIVING (Miller, cited in Clarke, 2010, p.88).

The fact that more women participate in the home design means that higher satisfaction can be achieved. In the light of their participation in decision making and interior design process within the home environment, in the next sections, the different roles which women perform will be addressed, through the process of coding the living room features to attempt to understand the categories, relations, connotations, distinctions, and rules of combination employed in assembling the living room contents.

4.2.3.1 Coding the living space features

Coding of the rooms' features is used to reflect women's roles in their living spaces. This coding treats every item of furniture and decorative elements within the living space as a possible physical residue of the prior behaviour of the individual who occupies that space. The features within the living spaces were coded by the Personal Living Space Cue Inventory (PLSCI) developed by Gosling, Craik, Martin, and Pryor (2005a; b), which is designed to document comprehensively the features of personal living spaces. As explained in the methodology chapter, the PLSCI includes two types of features: global descriptors and specific content items. The first part (Form A) of the PLSCI contains the global descriptors: Bipolar ratings are made on seven-point scales concerning odour, noise, lighting, atmosphere, temperature, the general state of the personal living space, and the quantity and level of organization of books, magazines, CDs/records, and stationery. Form B includes information about the walls and ceilings, the subject matter of posters, paintings, and photos, the floor, carpet patterns and colour, window coverings, and miscellaneous items. Form C includes furniture, electronic equipment, books and magazines, and CDs/records. Form D includes broad categories of items: stationery, beauty products, bags, miscellaneous categories, and clothing.

4.2.3.1.1 Global ratings (Form A)

Table 4.3 below provides the comparative description of odour, noise, lighting, and the general state of the five selected living spaces in Jeddah homes. The variety of atmospheres can be seen as some rooms are noisy and others are quiet; there are strong odours of food, smoke or perfume or no odour in the rooms, or the space is well-lit by artificial and natural lights. However, there is a convergence in the five living rooms, as they share the following characteristics: all the rooms are in a good condition, decorated, clean, neat, well-organised, and are inviting spaces used for multiple purposes, which gives them a similarity in condition, whilst maintaining a diversity in contents, which is discussed later in this chapter.

Table 4.3: Comparative description of the general state of the five selected living spaces in Jeddah homes

	Case 1	Case 2	Case 3	Case 4	Case 5
General state of the room	It is a quiet space without any odour, well-lit by artificial and natural lighting. It is in good condition, decorated, clean, neat, well-organised. It is an inviting space, which serves multiple purposes. The room coded as a cheerful, comfortable, expensive, distinctive space.	It is a noisy space (with sound coming from the AC and the doors), with a perfume odour coming from an oil burner. This living space is well-lit by artificial lighting (ceiling and wall lights) in addition to natural lighting from the two windows. It is in good condition, a decorated, clean, neat, well-organised space, but a bit empty. It caters for multiple purposes, and is an inviting space, in some places appearing to be a bit old-fashioned. The room coded as a cheerful and distinctive space.	A noisy space (television sound) with strong smoke odour. Well-lit by artificial lighting (desk lamp and ceiling lights). It is in good condition, decorated, clean, neat, well-organised, roomy, large, uncluttered, full, old-fashioned, inviting space and multi-purpose. The room coded as a space with a dark colour scheme, a comfortable, expensive and distinctive space.	A noisy space (children playing) with food odour. This living space is well-lit by natural lights from the outside (windows). It is in good condition, decorated, clean, neat, well-organised, roomy, and full. It is an inviting space that serves multiple purposes. The room coded as a cheerful, comfortable, and distinctive space.	A noisy space (air conditioning sound) with food odour. This living space is well-lit by artificial lighting (free standing lamp and ceiling lights). It is in good condition, decorated, clean, neat, well-organised and full. It is an inviting and multiple purpose space. The room coded as a space with a dark colour scheme and as a distinctive space.

4.2.3.1.2 Room features (Form B)

The five living rooms are large rectangular spaces, but rooms 2 and 1 consist of a rectangular space, with a feature in one corner. In living room 2, this is created by the design of the staircase. The ceiling and floor designs and the openings (windows and doors) recorded in the five living rooms are shown in the table below. The ceiling designs differ between the five case studies, with the use of spotlights and central lights. Four of the living room floors are of one level, covered with different materials and decorated with some rugs, but in case 2, the living room floor is designed with two levels: one level is the living space floor and the level up is the service bar floor, which separates the function and use of the living room. In addition, there are some features, such as the windows, which are covered by colourful curtains, and doors that lead to the outside courtyard and garden. Table 4.4 provides detailed information about the following features of the rooms: ceiling, floor, windows and doors.

Table 4.4: Room features of the five living rooms

Room features	Case 1	Case 2	Case 3	Case 4	Case 5
Ceiling	White and beige striped plaster with spotlights distributed around the room; the ceiling is four metres high.	Painted with a beige and brown texture and also decorated with light green plaster cornice frames. The ceiling has a central light as well as distributed spotlights around the room, with some lighting above the service bar and other lights focusing on	Plain white plaster divided into three square frames with spotlights distributed around the room. The ceiling is three metres high.	Plain beige ceiling with spotlights and circular plaster above the two ceiling lights. The ceiling is three metres high.	Gold and beige hand-carved plaster, with two types of ceiling lights, spotlights and a central light.

		the picture frames; the ceiling is three metres high.			
Floor	One-level floor, covered with unpolished beige wood parquet, with no rugs.	Bright porcelain squares, each with a sliced pattern to look like beige wooden parquet, with four oriental scatter rugs on the space floor. The living room floor is divided into two levels.	Brown unpolished sliced wood parquet, with two standard-sized rugs and three scatter rugs.	Beige ceramic floor with two scatter rugs: both of them are beige and brown animal skin rugs.	Beige porcelain, with two standard-sized rugs: one is a beige curled pile rug and the second is a striped brown and beige rug.
Windows and doors	There are two wide doors open to the outside communal garden and swimming pool areas. The two wide doors are not covered with blinds, curtains, or shutters.	The two windows that are open to the outside are covered with curtains: the window near the service bar is covered with a striped curtain with a beige, orange, and brown colour scheme, while the other window to the side of the sitting area is covered with chiffon pink and orange curtain sheets.	There are two windows in the room, covered with white chiffon floral patterned curtains. There is a door opening to a roof garden with outdoor furniture and outdoor playing equipment. This room also opens into the kitchen.	The two windows are covered with two-sheet beige, creamy and brown chiffon patterned curtains and hung with rod set and opened with 4 tie-backs.	The windows are covered with beige velvet and organza curtains with a beige velvet pelmet.

4.2.3.1.3 Furniture and broad categories of items (Forms C & D)

There was a variety of furniture pieces (e.g., sofas, tables, chairs, cabinets, desk) in the five living rooms, with different styles and colours, as listed in Table 4.5 below.

The walls of the living rooms were covered by wallpaper designs and coloured paint, in addition to some décor (wall pictures, panels, clocks, lights, shelves, mirror and frames). Books and magazines were found only in cases 3 and 4.

Table 4.5: Living rooms' contents of furniture, wall décor, books and magazines, cooking and other miscellaneous items

Items from Category	Case 1	Case 2	Case 3	Case 4	Case 5
Furniture	Sofa chairs, sofas, side tables, coffee table, dining table, dining chairs, long stool, buffet, TV bench, sideboard, service tables and shelving unit.	Sofas, side tables, coffee table, bar table, stools, television table, folding table, double-door wooden cabinets, wooden drawer and cabinet under the sink.	Sofas, armchairs, chairs, big table, drawers, long stool, TV bench, closets, service tables, coffee tables, side tables, and desk.	Sofas, coffee table, side tables, book shelves, wall cabinet, drawer cabinet, dining table, dining chairs and buffet.	Wardrobe, sofa chairs, sofa bed, sofas, dining table and chairs, stools, buffet, TV bench, coffee tables and side tables.
Wall décor	Floral white and pink wallpaper. Décor (one clock, three floral-painted panels, and four wall	Beige wall paint. The space opens to the staircase hall, with a wall opening and a wooden column parapet.	The living space walls are painted with plain brown paint. Décor (historical and natural paintings and photos of people).	Most living space walls are painted with plain pink and light green paint, and the wall near the kitchen and the dining area is covered by	The walls are painted beige. Décor (clock, hand drawn painting, art mirror, and 2 framed wall art items).

	lights).	Décor (a clock, floral painted panels, plaster wall shelves, and two wall lights).		white, green and grey wall paper with a rectangular pattern that consists of a spoon, fork and knife pattern. The wall is decorated by a clock, framed pictures, wall light, mirror, wall cabinets and shelves.	
Books & magazines	No.	No.	This space has many and varied books and magazines.	This space has many children's books and movie DVDs; they are varied in topic.	No.
Kitchen & cooking	Salt and pepper holder, juice bottles, teapot, and cups.	Plates, soup pot and place mats, nut plates.	Bottles of sweets.	Silver serving plates, ceramic serving plates.	Dining tableware and service plates.
Miscellaneous items	Candles, floral boxes, flower and plant pot, flower arrangement, memorabilia cultural/wedding, vases, picture frame,	Plant pots, vase, lantern, rugs, throws, cushions, artificial flower arrangements, ceiling plant pot, remote control	Candles, throw, flower arrangement, ash trays, travel souvenirs, sculptures, memorabilia cultural/wedding, vase, air fresher, plant pots, and	Travel souvenir, vase with flower arrangement -fake, sports equipment, candle stand with two candles, oval light, plant pot, cushions, metal Quran	Candles, throw, flower arrangement, art elements, pieces of textures, snack stand, boxes memorabilia cultural/wedding, plant

	cushions and chair seat pads.	stand, candles and burner.	cushions.	stand, wooden box with stand, toys, achievement certificate, fake oud tree, and baby chair.	pots, cushions, vase, and chair seat pads.
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4.2.3.2 Living room furniture and ornamental objects

From the coding of the living room environments explained and listed above, the objects and furniture within the five case studies can be seen as symbols to interpret the Saudi women's lifestyles and behaviour within living spaces. The data coded and categorised in the previous section shows the signifiers (a sign's physical form) of the variety of objects in the living rooms in terms of materials, colours, shapes and types of accessories (through semiotic cards, as explained in Chapter 3, which can be seen in Appendices S to V) and the signified (the meaning or idea expressed by the sign) to allow the meaning and signification of the living rooms' interior design in the Jeddah home environment to be decoded through building structures according to the categories, relations, connotations, distinctions, and rules of combination employed within its social real-life context. The analysis follows a number of stages, starting with individual objects and decoration elements, furniture groups and their arrangement, the colour scheme in the room, and the overall room atmosphere. The main stage in the analysis is to explore the meaning within each living room to link the creation of living space to the performance of women. The furniture items chosen by the housewives in the living rooms of the five cases include the sofa sets: either one, two or three seaters, arranged in an L-shape, a U-shape or with no particular shape. With regard to furniture use in the living rooms, some furniture is used for relaxed sitting and other furniture for formal sitting. There are also some pieces of furniture used only for decoration, and this division represents the most usual daily use of the furniture pieces. Some of the sofas in case 1 are used for daily informal seating and relaxing (three seats and a chaise lounge upholstered with plain beige velvet fabric) and some of them for formal seating (double and single seater sofas upholstered with beige velvet plain fabric) while the two sofa chairs that are upholstered with brown background fabric and a pink floral velvet pattern are used

for decoration and rarely for seating. In case 3, the seating furniture is designed with a combination of plain and decorative fabrics (floral colourful fabric). These are: a long sofa with dark pink and beige velvet fabric, a four-seater red velvet sofa, and a two-seater green velvet sofa. There are also many armchairs, used mainly for formal seating, in addition to some chairs that could be used for seating but seem to be mainly for decoration. The housewife and the husband in case 3 have chosen their furniture meticulously and demonstrate a preference for vintage furniture and a mixture of different furniture styles, ranging between French, British, Italian, and Spanish: a concerted effort to create their own specific stylistic unity. They also take into account the Arab culture by adding Arabic elements like rugs, jars of sweets and snack food. Their desire to furnish and collect Western furniture styles, rather than other furniture styles, indicates their taste. As the housewife stated:

I like to mix different furniture styles; as you can see, my living room is a mixture of French, British, Italian, Spanish and Arabic styles, because we want to present our uniqueness in carefully choosing our living room furniture and decorative elements that present our preferred taste, personality character, spirit and distinct identity (Housewife, Case study 3, Appendix D, 2.3.1).

In case 2 the harmonious relationship between family members and the concept of comfort can be signified by the sofas' shapes (see Figure 4.7), there are two double-seated sofas with two back cushions, one armrest, and one headrest, which are used for seating two or more, because there is plenty of space provided by not having another armrest. The body of the sofas and armrests are upholstered with green velour fabric and the seats, the back cushions and headrests are upholstered with variegated green, beige and brown fabric. This fabric difference is a code of the part of sofa that provides the more comfortable sitting area. The design of sofa without an armrest provides a space for users to sit beside each other, a feature that speaks to the harmonious relationship between family members. The headrests provide more comfort for seating. There is also a single-seat sofa with one back cushion and two armrests (used by the housewife for seating), and a single-seat sofa with one back cushion, without armrests, which could be joined to the other sofas, to provide plenty

of space for sitting. There is a further single-seat sofa, with one back cushion and headrest and side frame, which could be the last piece of a long row of seating sofas.



Figure 4.7: Showing the design of sitting sofas in living room 2
Source: Fieldwork, Researcher, 2013

In case 4, the wife's choice of seating furniture is related to her desire to provide a relaxing and comfortable sitting area for her family when they gather and use this living space (see Figure 4.8), there are two double seater sofas, with grey velvet fabric and two single seater sofas, with the same grey velvet fabric. This set of seating sofas provides plenty of space for sitting. The design of the sofas includes buttoned seats and a curved back that is shaped with two armrests and decorated by floral cushions and striped grey cushions.



Figure 4.8: Showing the seating furniture in living room 4
Source: Fieldwork, Researcher, 2014

Decoration is the second process performed by the housewives, after adding furniture pieces to the living space. Decoration can be done by adding items to the tables, such as flower arrangements, table cloths, candles, tissues, photos, vases, souvenirs, plants, ash trays. Moreover, there are a lot of fresh plants filling the rooms' corners.

They can soften the harsh edges of the space and bring a pleasing touch to a room. The housewives of these living rooms specifically used these plants for aesthetic reasons. Further, the housewives decorated the sofas with cushions and throws, the floor with rugs, and the wall with wallpaper, wall lights, pictures and clocks. All these decorative items work with the furniture pieces to provide a preferable design for the room that satisfies the housewives' values and use of the space.

All sofas in the living rooms are decorated with a mixture of patterned cushions and fabrics that present the differences in the housewives' furnishing tastes. This is based on the living room theme, furniture colour and pattern and the housewives' preferences, as shown in Figure 4.9.



Figure 4.9: Showing the different patterned cushions in three living rooms
(1, 2 and 5)

Source: Fieldwork, Researcher, 2014

The role of the woman in living space decoration can be seen in case study 1, as the housewife has decorated the sofa side tables and coffee table with a clock, memorabilia, candles and floral boxes that match the room's colours and floral theme. Flower arrangements in a vase and a vase with pink flowers in it are used for decoration in two different ways. The housewife shows the unlimited beauty that flowers can give to the room, as shown in Figure 4.10



Figure 4.10: Showing the decorative objects on side tables and coffee table in case study 1

Source: Fieldwork, Researcher, 2014

The buffet is decorated by salt and paper shakers (shaped as chickens, with beige and pink colours) There are white ceramic cups and a teapot with a floral pattern and a white floral napkin holder with white and pink floral patterned napkins for use while eating. A pink candle jar with a floral smell is used for decoration and to provide a beautiful smell while eating. There is a white wooden clock with a decorated background of flowers and ceramic teapot and cup. This is a combination of time and decoration, as the clock has teapot and cup as decoration, so the clock is displayed near the kitchen and dining table, to decorate this part of the living space (dining area) with the relevant elements used, as shown in Figure 4.11 below. All these decorative elements fill the living room corners with objects that provide a well decorated space matching the housewife's preference and taste in a floral theme and colour scheme.



Figure 4.11: Showing the decorative objects in the dining area of living room 1

Source: Fieldwork, Researcher, 2014

The coffee table in living room 4 is decorated by a floral pink and beige tissue box and is located in the centre of the sitting area for easy use by people while sitting. The plain grey cotton tablecloth decorates the coffee table top, and matches the colour of the sofas. Housewife 4 has decorated her living space (in the dining area) with many decorative elements, including a wall picture frame for displaying photos and recalling memories. There are wall lights for lighting the space, while the shelf has vases with light green flower arrangements, travel souvenirs and plant pots, as shown in Figure 4.12

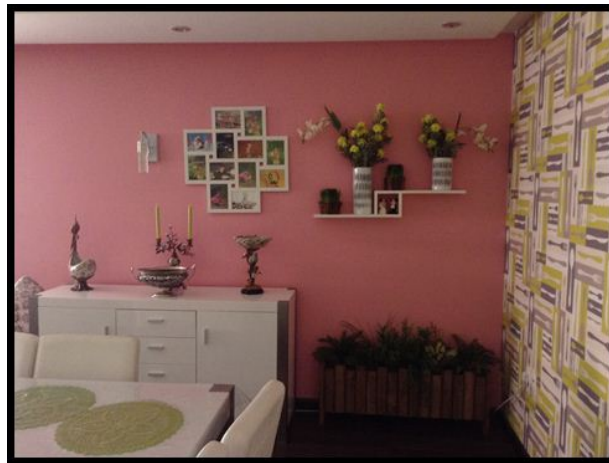


Figure 4.12: Showing the decorative objects in the dining area of living room 4
Source: Fieldwork, Researcher, 2014

In living room 3, there are two coffee tables centred in the two sitting areas for serving. All these coffee tables, side tables and drawers are decorated with many elements, such as candle stands and a lot of candles, vases of artificial flower arrangements and a fresh flower arrangement. Housewife 3 has decorated the living space with many sculptures (a sign of artistic interest), travel souvenirs, table lamps, pot-plants and wedding memorabilia, all these elements decorate the living room corners based on the housewife taste and preferences, see figure 4.13



Figure 4.13: Showing the decorative objects in living room 3

Source: Fieldwork, Researcher, 2014

There is a coffee table in living room 2, with a circular glass top and four metal legs. Housewife 2 has decorated the coffee table with nut plates, an artificial flower arrangement and tissue box. There is a remote control stand on the sofa side table to locate the remote control and for easy use while sitting, with pot-plants, see Figure 4.14 below.



Figure 4.14: Showing the decorative items on the coffee table and sofa side table in living room 2

Source: Fieldwork, Researcher, 2014

There are many square and rectangular plaster wall shelves that decorate the wall, with many display elements, such as a vase with small dried flowers, a stand with seven colourful candle pots, different candle holders, a candle-stand with a cream candle and a glass jug with a handle. Colourful lanterns have also been used by housewife 2 to decorate the room and match the room colour scheme. This room ceiling is decorated with hanging plants, see Figure 4.15



Figure 4.15: Showing the novel items that decorate living room 2

Source: Fieldwork, Researcher, 2014

In living room 2, there are colourful circular rugs used to decorate the room floor while matching the room colour scheme. A colourful rectangular striped rug has been placed by the housewife 2 in the middle of the living room seating area for floor decoration, and also for children to sit on while watching television, as shown in

Figure 4.16 below. The housewife in case 5 has mainly decorated her living room with her art-work (Figure 4.17).



Figure 4.16: Showing the colourful rugs used to decorate the room floor in case 2
Source: Fieldwork, Researcher, 2014



Figure 4.17: Showing the art work decorating living room 5
Source: Fieldwork, Researcher, 2014

In living room 2, the location of coffee table is not, as is usual, in the middle of the seating area, but rather, is located alongside, to give a space in the middle for family activities and interaction. This location of the coffee table in living room 2 (see Figure 4.18) shows how the wife has placed it according to the family's needs and desire to place it behind the typical place for the coffee table. This is in contrast to the other four living rooms, in which the typical place for the coffee table is in the centre of the arrangement of the sofas.



Figure 4.18: Showing the location of the coffee table in living room 2
Source: Fieldwork, Researcher, 2013

In case 3, a brown wooden coffee table is used, with a rectangular top and four drop-leaves. These drop-leaves are used to provide more space while serving, as illustrated in Figure 4.19



Figure 4.19: Showing one of the coffee table designs in living room 3
Source: Fieldwork, Researcher, 2014

On the other hand, the same kind of table is used in case 1, but as a dining table: it has a beige wooden top and two drop-leaves, used to extend the table to provide an extra place for use when serving food. The table is associated with two beige solid wood dining chairs with two armrests, which are used for sitting by parents or older

users. There are other beige solid wood dining chairs, but without armrests, used by the other members of the family. There is, additionally, a long beige solid wood stool, used for sitting (and this could be used by younger persons or children while guests visit), to increase the number of people sitting around the dining table, as shown in Figure 4.20. Chair seat pads with pink striped cotton material were used by the housewife 1 to provide comfortable seating for her and her family members, as the chairs are used daily by them. There are no seat pads on the bench, as it is used rarely, when receiving guests.



Figure 4.20: Showing the dining table design and chairs in living room 1
Source: Fieldwork, Researcher, 2014

In cases 1, 2, 4 and 5 the living rooms are used for sitting and dining, as both seating furniture and dining tables are present, whilst in the third case there is no dining table within the living room. The absence of a table or dining area in the living room 3 inevitably points to the existence of another room where dining takes place. In case 4, there is a white modern dining table with a wooden top and four silver legs, which is used to serve meals. The dining table is decorated by crochet place mats (not hand-made by the housewife) to locate the dishes for each chair, and covered by a nylon dining table cloth for protection (see Figure 4.21). Here we can see three layers of semiotic analysis: dining table top, crochet place mats and nylon cloth (signifiers) and each layer signifies a different meaning.



Figure 4.21: Showing crochet place mats and nylon tablecloth over the dining table in living room 4

Source: Fieldwork, Researcher, 2014

Further features of room 4 include a white wooden buffet, with four drawers and two storage compartments with silver handles and frames below, , while its top is used for displaying decorative items (such as a candle stand with two green candles, silver serving plates and ceramic serving plates), as shown in Figure 4.12 earlier in this chapter. These elements provide a sign of distinction in using classic dining items, which cannot be seen in the other four living rooms. In fact, there is an interesting contrast between the table's modern style and the classic dining tableware, showing the housewife's desire for mixing these two styles to present a sign of preference of modern furniture and the collecting or using of these unique classical items.

In room 2, there is an interesting feature in the space, which is a curved bar table with a striped brown wooden body and beige porcelain tiled top, containing a number of storage compartments. It is used for snacks and light dinners. There are four brown wooden stools with striped wooden tops and four legs, which are used for seating while using the bar for snacks, as illustrated in Figure 4.22. The service bar raises an interesting question, which was asked to the housewife, "Why do you use this bar?".

The service bar raises an interesting finding, as in Western cultures, a bar in the living room would typically be used for serving breakfast or alcohol—a practice

forbidden in the Muslim religion. This family used this bar not for serving drinks, but for having snacks during the day, and for the children to have their light dinner on the weekdays. The housewife 2 uses this bar within her living space for two reasons. First, because, in this villa, the kitchen is located on the ground floor, one floor lower than the living room, so it is easy for the children to have their light dinner while they are sitting in the living room. The second reason is that the children want to spend most of their free time watching television programmes after school, so eating at the bar table while watching extends their free time. It is interesting that residents use this service bar that comes from another culture - breakfast bars are sometimes used in the United Kingdom in a kitchen - but despite its use in its original culture, the residents created their own use of this service bar, which is unrelated to its original use, but which nevertheless plays a role in suiting the residents' needs.



Figure 4.22: Showing the service bar and the four stools in living room 2

Source: Fieldwork, Researcher, 2013

The use of items in the living room (including the dining area), for example, the table-cloth, differs in meaning between the case studies. In case study 1, the long rectangular dining table-cloth (with striped pink and beige fabric and floral décor) is used for decoration, while, in case study 4 the nylon table-cloth is used to protect the table. In addition, the housewife in case study 2 used colourful mats on the bar for decoration, whereas in case study 4, crochet mats are used on the dining table, but they are covered by a nylon table cloth, to protect them while using them to locate plates for each person.

Many elements do fulfil a function as well as filling the living room corners and providing a well-decorated space with many meanings. A brown wooden desk was located in the room 3 (a top that is divided into three areas with four drawers), used for work and which displayed office sets, as well as some stationery (including papers, a calendar, pens holder and paper-knife), as illustrated in Figure 4.23. There is also a light brown leather suit bag that is used to carry work papers between home and work. All these items show signs of working, indicating a busy life, and decoration which the housewife 3 would also like to show.



Figure 4.23: Showing the working desk in living room 3
Source: Fieldwork, Researcher, 2014

On the other hand, there are many elements in the living rooms used for decoration, rather than to perform their actual function. An example in living room 2 is the bar decorated by three sets of plates, soup bowls and place mats, which appears to be for decoration, rather than for actual use in eating (see Figure 4.24).



Figure 4.24: Showing the decorative set of plates, soup bowls and place mats over the service bar in living room 2
Source: Fieldwork, Researcher, 2013

At this point, it is important to address the problem posed by Gosling (2008) that, when considering expectation, one cannot equate a simple clue with an element of identity. For example, the variety of candles shown in living rooms is not enough for a sign that the residents are romantic people. As Gosling states, we need to take into account the condition of the clue items and their position. These living rooms have several candles displayed, but they have not been in use, which suggests that using candles in the living room is not necessarily related to romantic issues, but rather an enjoyment of candles for scent and decoration for the housewives. In living room 1, there are many floral plant pots decorating the room, but without plants; there are also empty glass juice bottles in the buffet shelves which are used only for decoration. As the French literary theorist, philosopher and semiotician Barthes states, “there is virtually never an object for nothing; of course, there are objects presented under the form of useless trinkets, but these trinkets always have an aesthetic finality” (1994, p182). In the context of living rooms, the many decorative elements found in these rooms, such as empty glass juice bottles, empty floral plants pots, vases, lanterns, and other small accessories can be seen as useless objects as they are not performing any specific function. However, these elements do, in fact, serve an important function in the space, which is contributing aesthetically to the living room design for the housewives.

The plans in Figure 4.25 show the locations of the side tables, coffee table, TV bench and other furniture used in living room 1, such as the buffet and shelf unit, and the decorative elements placed over them as layers. These plans show how the meanings of things cannot be understood by the individual pieces, but the meaningful understanding of things can only be comprehensively addressed by the locations of those pieces, their associated decoration elements, and of course their main function. In the larger view, the living rooms' meanings will be addressed from the whole structure of the spaces formed by the individual pieces and their associated decorative elements.



Figure 4.25: Display of the side tables, coffee table, TV bench and other furniture used in living room 1, identifying their locations and their decorative elements

This section analyses the role that the women played in designing their living rooms for multi-purposes. This section explains the interesting variety of furniture items and styles chosen by the housewives to formulate the five living rooms for their actual function and goes beyond that to constructing meaning. Furniture pieces cannot form meaning without the associated objects that housewives add to them, such as the decorative elements within the living rooms. These differences in use and meaning of objects in the living rooms give a clue to the diversity of object consumption that—importantly—is based on the family needs and housewives' values.

4.2.3.3 Furniture arrangement

It is essential to consider the whole question of furniture arrangement and position within the living room, in order to draw out the meaning of this space and the role of women. In this section, the analysis of rooms' interiors illustrates the way that pieces of furniture and decorative objects have contributed to the formation of the living rooms' interior arrangement, highlighting the role that women play. The seating furniture tends to form the living room's spatial arrangements. The television is the focal point for the seating arrangements in all living rooms, and the sofas, chairs and tables are arranged to face it, so that residents are seated face-to-face with the television. This allows them to follow programmes together and discuss family issues while sitting and watching television.

In cases 1 and 2, the housewives have divided the living room into two areas, according to function. In case 1, one area is for sitting (a U-shaped set of sofas arranged around the television), the second area is for the dining table, which is located next to the kitchen and linked to the kitchen by a service window, as illustrated in Figure 4.26.

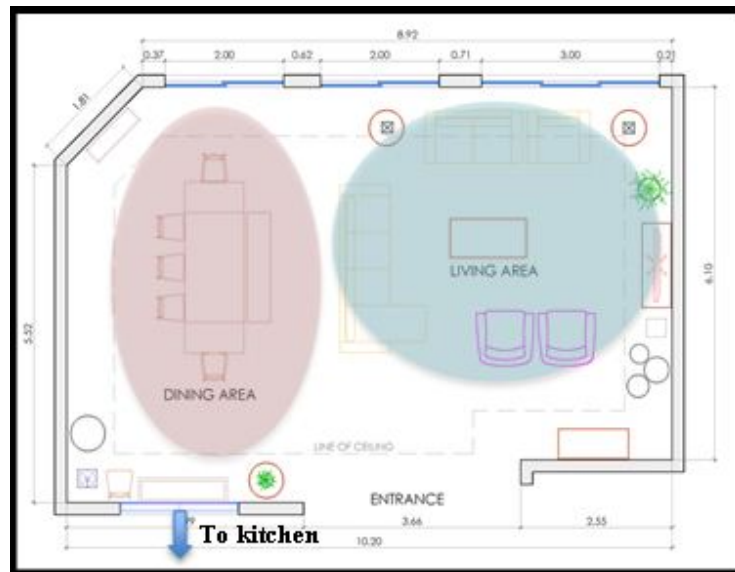


Figure 4.26: Plan of furniture arrangement in living room 1

The buffet location is effectively using the space under the service window, as shown in Figure 4.27 below. Moreover, the glass window between the kitchen and the living room provides a service function and allows the housewife to see her family while she is cooking. The functionality of this space is further emphasised by the dining table's placement next to the kitchen in the living room, an arrangement that makes it easier for the female children in the family to help their mother to carry food and lay the table. The living room furniture in case 1 has not undergone re-arrangement since the residents moved into their villa.



Figure 4.27: Showing the location of the buffet in living room 1
Source: Fieldwork, Researcher, 2014

In case 2, an open seating area facing the television with a central space in the living room is used for playing games; the other area is a service bar area. The housewife's organisational ambition is shown in the arrangement of the seating furniture: it is a set of sofas which can merge together to make one long sofa or L-shaped sofa, but, despite this, the housewife has arranged the pieces separately, which suggests that she sees ways of doing things differently in order to get what she wants: this is a sign of distinction from others, or from the norm. The arrangement of seating furniture in this family room enables them to face each other as much as possible, to encourage family interaction.

The interesting point is that the housewife in living room 2 mentioned that she re-arranges the furniture pieces every three months to renew the living room design, even though none of the possible arrangements fully make use of the space that the family needs and housewife wants, as much as the traditionally optimal one shown below in Figure 4.28. The three factors that the housewife took into consideration in deciding that the current arrangement is the best are as follows: (1) visibility from the mother's spot on her sofa, allowing her to see both the entire living room as well as the other rooms on the same floor; (2) ease of accessibility to the sitting area and (3) the spatial arrangement of the furniture and the objects within the living space, with the aim of providing the family members with a close/open space for their gathering and interaction. It also provides a space in the centre of the living room that is used for playing, as the family members love to play with their grandchildren when they visit them. As agreed by Saruwono, Zulkiflin and Mohammad, in their paper, *Living in Living Rooms: Furniture Arrangement in Apartment-Type Family Housing*: "Special functions could consist of the consideration of the small children in the house that require less furniture to be arrange at the middle of the living room" (2012, p. 912). Small décor alterations have been made every year by the housewife in living room 2, such as adding some new accessories. The reasons given for this were that the furniture itself is in a good condition, and the fact that the sofas were a special gift from the married daughter, making them very special to the mother.

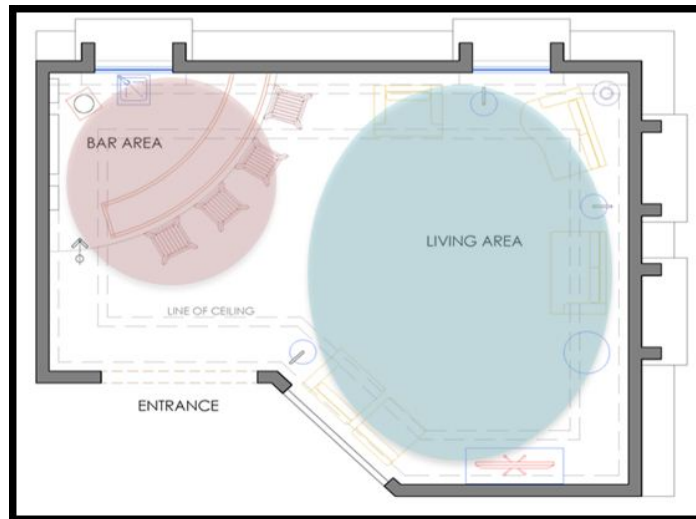


Figure 4.28: Showing the optimal furniture arrangement of living room 2

The housewife in living room 2 then described some other furniture arrangements that she had made before (typically every three months), and, each time the furniture is rearranged, the sofas' position and tables are all moved in relation to the new position of the television, for the purpose of providing newness to the room design. This can be seen when noting some of the room's previous arrangements in Figure 4.29

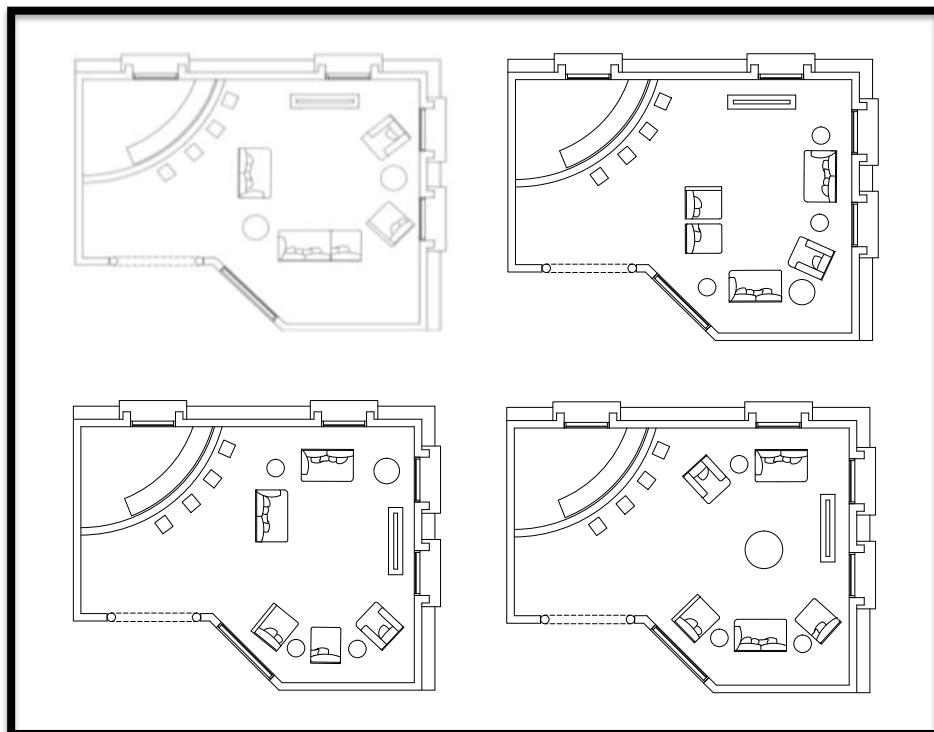


Figure 4.29: Some previous arrangements of furniture in living room 2

The housewives in cases 3 and 4 arranged the furniture in their living rooms into different units and areas. The living room furniture in cases 3 and 4 had not undergone re-arrangement since the residents moved to their villa in 2012 (case 3) and 2013 (case 4). In case 3, the housewife prefers not to arrange the furniture as one unit. There is a main sofa that faces the television (television bench and cupboards) and the housewife added to this sofa another sofa and two side-tables and coffee table in the centre, to construct this seating area. She further arranged another seating area by using a sofa, two armchairs, two side-tables and a coffee table. She put a desk with a chair in the living room to provide a working area, in addition to many drawers, tables and chairs that make a variety of decorative areas in the living room, as illustrated in Figures 4.30 and 4.31.



Figure 4.30: Showing the two seating areas in living room 3
Source: Fieldwork, Researcher, 2014

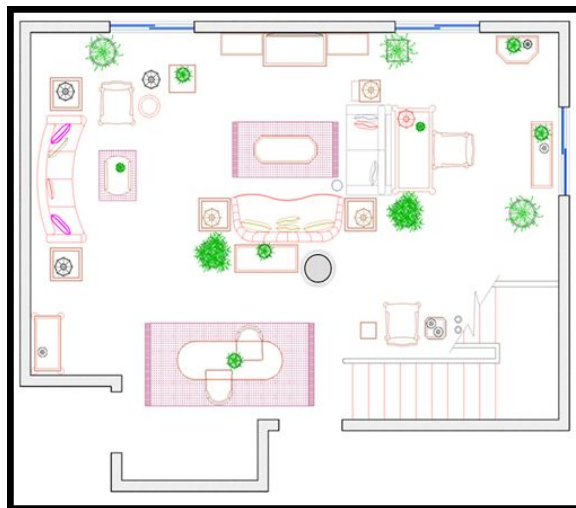


Figure 4.31: Plan of furniture arrangements (different units) in living room 3

In case 4, the housewife divided the living room into four areas. One area is for sitting, as the seating furniture and the associated tables are arranged to face the TV for prime watching while sitting, as well as providing a close sitting area for interaction and intimacy. In the second area, the dining table and chairs are arranged to be located near the kitchen for easy service, as the kitchen opens to the living space. Empty areas are left near the stairs, main door and the garden door to provide easy access to these areas. The third area is a playing space under the stairs to use the unused area in the living room to place the toys and provide a play area for the children. The fourth area is an entrance area for the villa roof and connects the living room with the outside sitting area and playground, as shown in Figure 4.32

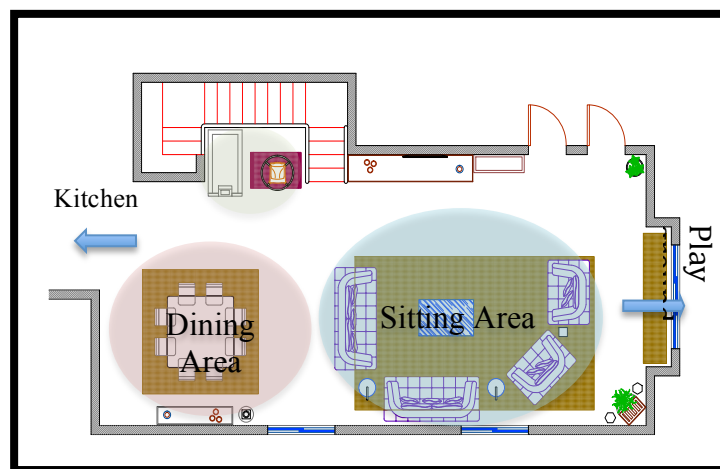


Figure 4.32: Plan of furniture arrangements (different areas) in living room 4

The housewife has divided the room functions by using furniture and the decorative elements, as well as following the main features of the room, such as the ceiling. See also Figure 4.33.

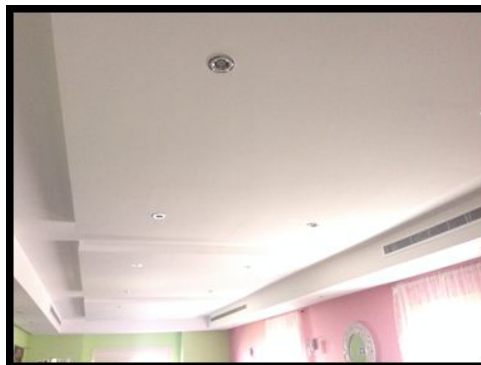


Figure 4.33: Showing the ceiling division that the housewife followed in dividing her furniture arrangement in living room 4

Source: Fieldwork, Researcher, 2014

Under the stairs (see Figure 4.34, there is a keyboard: a cue of family interest in music. The appearance of toys is a clue that young children occupying this living room. Sporting equipment is a clue that exercise and fitness are valued. In order to play the keyboard, the toys in front of it have to be moved out a little for easy access. The location of this keyboard benefits from the under-stairs area that is usually not used.

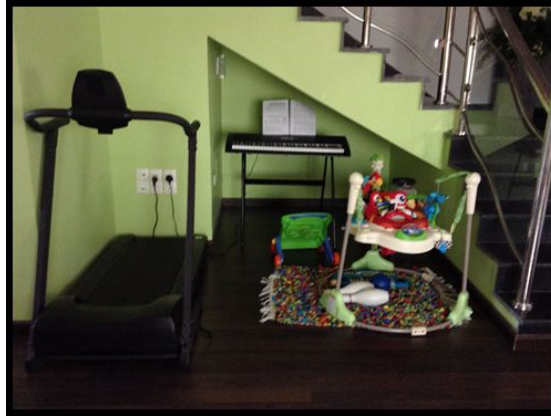


Figure 4.34: Showing the items located under the stairs in living room 4
Source: Fieldwork, Researcher, 2014

In living room 5, the housewife has arranged the living room according to three functions, creating a dining area, a family seating area and a formal seating area for receiving guests, as shown in Figures 4.35 to 4.38. She furnished the room with a limited number of sofas, because she liked to re-arrange the room every 6 months and a large number of sofas would limit the ability to rearrange the furniture in her living room.



Figure 4.35: Plan of furniture arrangements (three functions) in living room 5



Figure 4.36: Showing the three functions in living room 5
Source: Fieldwork, Researcher, 2014



Figure 4.37: Showing the family seating area in living room 5
Source: Fieldwork, Researcher, 2014



Figure 4.38: Showing the dining area in living room 5
Source: Fieldwork, Researcher, 2014

The guest seating area (figure 4.39) contains two sofas with beige velvet patterned fabric, decorated with different styles of cushions.



Figure 4.39: Showing the guest seating area in living room 5
Source: Fieldwork, Researcher, 2014

The housewife in case 5 divided the room functions with furniture and decorative elements, rather than with the structural features of the room such as the floor, walls and ceiling, as shown in Figure 4.40. This is different from the housewife in case 4, who divided the room into different functions by using furniture and decorative elements, as well as the main feature of the room, the ceiling.



Figure 4.40: Showing the room function division with furniture and the decorative element in living room 5
Source: Fieldwork, Researcher, 2014

The family's daily seating area (Figure 4.41) contains a sofa bed (beige and gold velvet striped fabric) and two orange velvet sofa chairs arranged to face the television. On the floor, there is a rug with some cushions that is also used for sitting.



Figure 4.41: Showing the seating furniture pieces (family area) in living room 5
Source: Fieldwork, Researcher, 2014

I sit on the sofa bed with my husband and the oldest boy and the others boys sit on the two sofa chairs and on the floor, because there is a rug with some cushions on the floor as you can see. Sometimes, we use the dining chairs and stools, or the boys sit on the sofa side tables while watching a programme on the television. I use the sofa bed in the living room for relaxing and, when my brother or my sister come to my home, and s/he stays overnight, the sofa bed is used for sleeping. (Participant 5, Appendix F, 2.3.1)

The sofa bed in the living room 5 (Figure 4.42) has been used by the family for daily sitting and relaxing for about 19 years. When family relatives come to stay overnight, the sofa bed is used for sleeping. Its quality, accessibility, ease of washing its fabric and its high cost (8000 Saudi Riyals) make it a valuable piece of furniture in the living room.



Figure 4.42: Showing the sofa bed in living room 5
Source: Fieldwork, Researcher, 2014

All the living rooms are organised into separate functional zones, without the use of walls or space dividers, but only by the arrangement of the furniture. I argue that organising is more of a mechanism than an order, a process by which something takes place or is brought about, as the housewives have arranged the furniture pieces in these living rooms based on many considerations. These considerations include the relation of the living space to other spaces in the home, such as the kitchen, so that the dining table has to be located near the kitchen in the living space for ease of serving, organising the sofas to face the television, and the accessibility in and out of the room. According to the observations of these five living rooms, I argue that furniture arrangement is a process of providing functional and practical spaces, while also being a process of designing inspirational spaces, as the housewife in case 2 arranged the furniture and designed the room by being mentally stimulated to do something creative. This section has analysed the contribution to the formation of the living rooms' interior arrangement that show the role that women play in their living spaces.

4.2.3.4 The living rooms atmosphere

Atmosphere can be defined as the characteristics and spirit of the space that give impressions and feelings. These living rooms are places that have multi-purpose use and a variety of connections to other spaces in the home and outside. Living rooms 1, 3 and 4 consist of a rectangular space with a wide doorway opening into the neighbouring spaces within the villa, and connected to the upper floors by different

shaped stairs in open-plan rooms. The relationships of the living spaces to other spaces in the villa, and in addition to the outside courtyard and pool (in case 1) and roof garden (in case 4) provide a sense of openness to these living rooms. The coding process generalised the state of the living rooms as being of good condition, decorated and organised spaces. Each of these rooms have a unique context (physically and socially), so we can consider them as distinctive spaces from each other.

The significant features of living room 1 include its spaciousness, with high ceilings (4 metres), and large glass doors facing the swimming pool. The design of the living room with a high ceiling and wide glass doors overlooking the internal courtyard and pool provides openness and lighting from which the space and residents benefit. These pre-existing architectural features were designed by the housewife's desire, as she was involved in designing the villa from the construction stages through to the decoration stages. These wide glass doors are not covered with curtains, so they provide a pleasant view for residents while sitting in the room, as well as contributing to the room being well-lit with natural light in the morning, which provides a healthy atmosphere for the residents. The living room's relationship with other spaces in the home (for example, the kitchen, guest room and entrance) is a feature that highlights the spatial relationships for the benefit of the residents. All these features provide a spacious, healthy and connected space for gathering and enjoying time together. The close sitting area, formed by arranging the sofas into a U-shape, allows for close interaction and intimacy for family members while sitting. The noticeable floral pattern exhibited on various items in the room could be intended to express emotions. The findings of Adachi, Rohde and Kendle (2000) in their study on the effects of floral and foliage displays on human emotions, led them to conclude that floral displays function as aesthetic and spiritual symbols that have positive effects on human emotions, such as composure, relaxation, and confidence. This is an interesting psychological response to decorative elements, such as flowers. In the living rooms in these case studies, it appears that these flowers not only take part in decorating rooms as aesthetic symbols and provide an attractive atmosphere

to the room, but may also be a spiritual symbol that affects residents' emotions positively.

Living room 2 is furnished with a sitting area and service bar, with the room floor being divided into two levels: one level is the sitting area floor and the upper level is the service bar floor, which separates the function and use of the living room, as shown in Figure 4.22 earlier in this chapter. The living room benefits from using a wall opening to the central hall, to avoid the blocked walls within the living space and provide an atmosphere of a spacious interior that links the most-used room with other rooms on the same floor. (See figure 4.15 earlier in this chapter). This is an interesting architectural design that was planned in advance by the housewife, designing the living room floor and walls in a way that cannot be seen in the other living rooms under study. Housewife 2 added that the living room design meets the desire for a family gathering space, as each piece in the living room contributes to a positive atmosphere, as expressed by her: "Every morning, the sun's golden colour is reflected on the existing pieces of furniture in the living room, and this light carries with it a new day full of optimism, joy, and the love of life" (Appendix C, 2.4.5).

The housewife in case 2 designed the room with distinctive elements, such as a service bar table, which that family uses for having snacks during the day, and as a casual place for the small children to have their light dinner on weekdays; other distinctive features include a division of the sofas, decorative details (for example, built-in plaster wall shelves, wood column parapet), and the use of a variety of colourful accessories (for example, pot-plants hanging from the ceiling and lanterns). These features are signs of the housewife's interests in designing the room with particular unique decorative elements that distinguish her living room design and herself too.

The room in case 4 is a distinctive room, with young children's toys and many children's books and DVDs, which indicates that parents use this room to spend time with their children and carry out a variety of activities, such as eating, sitting, watching television and movies, playing and reading. A door opens to a roof garden (see Figure 4.43) with outdoor furniture and play equipment, which provides a space

for family gatherings and enjoyment and extends the family life outside the living room walls.

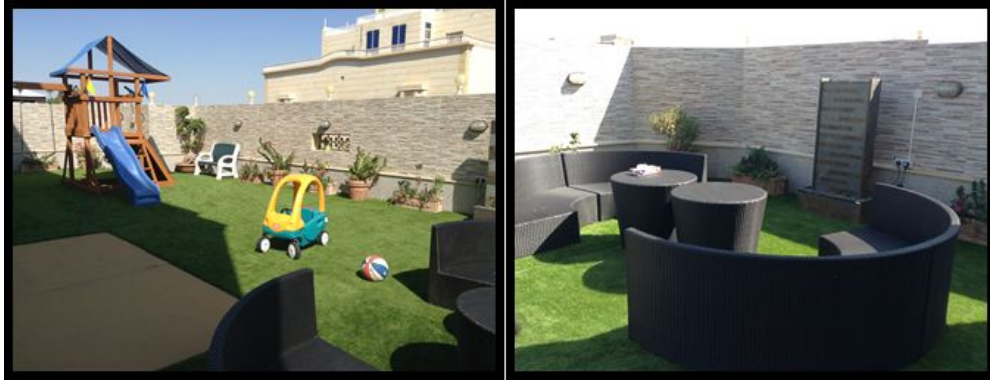


Figure 4.43: Showing the roof garden in living room 4

Source: Fieldwork, Researcher, 2014

Moreover, the living room in case 4 has a set of significant features. First, it is a spacious room, with two windows that are covered with a pair of white chiffon floral pattern curtains providing a lit space with natural light in the morning, which gives the residents a healthy atmosphere in which to live. The wall near the kitchen and dining area is covered by white, green and grey wallpaper with a rectangular pattern that consists of spoon, fork and knife sets. The decoration of this part of the living space (the dining area) brings into the space the elements always used for dining, as illustrated in Figure 4.44.



Figure 4.44: Showing the wallpaper decorating the dining area wall in living room 4

Source: Fieldwork, Researcher, 2014

There are two hexagonal white fibreglass side tables used to display the lamps: in particular a bronze lamp with a sparkler pattern that gives the impression of being a valuable piece of lighting. In this corner, too, there is a plant pot shaped like a ship, and a wooden box with a stand like a treasure chest (as shown in Figure 4.45). The presence of the box indicates it is a valuable item to the housewife. As explained by her, the box held strong memories, as it was her engagement box from 14 years ago.

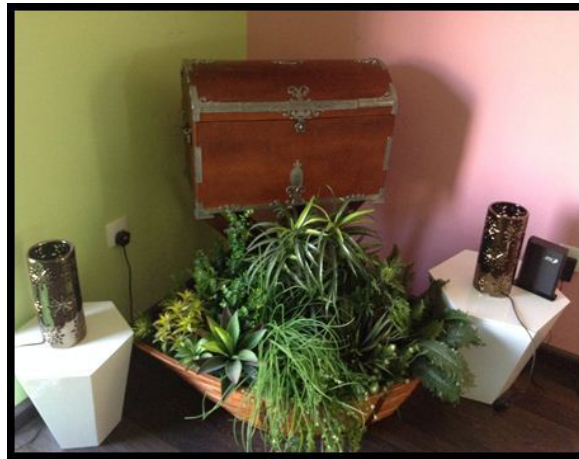


Figure 4.45: Showing the engagement box that decorates living room 4
Source: Fieldwork, Researcher, 2014

This box is the gift that her husband and his family gave her at their engagement party, a tradition most Saudi families perform at wedding and engagement parties. This box was decorated with flowers and had a variety of perfumes, chocolate, and gold and silver coins in it. As the anthropologist Grant McCracken (1989) argues, objects are homey when they have a personal significance for the owner. This living room 4 contains items connected to significant and memorable events for the housewife, such as her engagement and wedding (starting a new life) and then being surrounded by things that capture how that family life has progressed.

There are varieties of meanings constructed in room 4. For example, the bookcase is used in this room for storage and displaying books, toys and items of memorabilia, in addition to the presence of other things in the room such as the keyboard (music interest), and travel and wedding souvenirs (recalling memories and a sign of relationships). The bookcase has an artificial oud tree (see Figure 4.46), which was brought with the engagement box and the housewife uses it now as a decorative item,

which seen as a sign of distinction. The books demonstrate that the housewife and her children read a lot, and value knowledge. Having sports equipment in the living room helps them to maintain their fitness and to contribute towards their well-being. Moreover, living room 4 is designed with a contrast of practicality (the sofas) and impracticality (the shape of coffee table) and sensitivity in colour choices (the white dining chairs), as shown in Figure 4.47.



Figure 4.46: Bookcase and the items placed in it, living room 4
Sources: Fieldwork, Jeddah, Researcher, 2014



Figure 4.47: The design contrast in living room 4
Sources: Fieldwork, Jeddah, Researcher, 2014

The residents (the parents in the family) in room 3 like to decorate the living room with a definite style, whatever the age and style of their property. The aluminium windows are not covered with fabric curtains, but are designed with a plaster beige cornice. The living atmosphere is formed by designing the room with many

windows, to provide ventilation, a pleasant view, and to be lit by natural light in the morning, which benefits the space and residents. This living space is lit at night mainly by artificial lighting (dim desk lamps); this provides a space for relaxing. The wall is covered by paintings of historical and natural subjects as shown in Figure 4.48.



Figure 4.48: The wall in living room 3 is covered with paintings of historical subjects
Sources: Fieldwork, Jeddah, Researcher, 2014

Living rooms (3 and 4) have many and varied books and magazines: they were organised by series, subjects, and heights. The types of books included classics, cooking, culture, planning, languages, financial, health, historical, maintenance, music, philosophy, reference, psychology, religion and children's books. The magazines varied between art, fiction and décor. Book collections in these living rooms indicate the family's shared interests in knowledge and appreciation of different topics and gave a sense of pride to the space, but also added decorative items which contribute to adding colours to the living room design. The strength of their presence is a matter of personal preference. Books in an interior living room can be used as attractive decorative items alongside candles, flower arrangements, and other items, in addition to reading them according to their original function as an indicator of the residents' interest in building their knowledge.

The large number of candles, collected sculptures, flowers and travel souvenirs distinguish this room (case 3) from the other four rooms in the study. The massive number of candles in room 3 can be a sign of decorative appreciation and can create

a relaxing atmosphere. As those residents in case 3 appreciate historic furnishing, the use of candles goes beyond their function as aesthetic items in space, to aiding relaxation and being used as a symbol of taste. The living room includes comfortable sofas and dim lights, to facilitate relaxation, and dark colours (mostly brown) in wall paint, furniture and accessories, to create an atmosphere of warmth. The brown colour can actually absorb the sun's rays, as in this living room there are no curtains over the windows, so the sun's rays actually heat up the space. On the other hand, in the evening the space is mostly lit by dim artificial lights, to avoid producing too much heat. We can see how colour and light complete each other in case 3.

The atmosphere is smoky, as there are cigarettes and ashtrays and a glass filled with lighters, but there is an air freshener in the room to refresh the room atmosphere from time to time, signifying residents who smoke heavily. The uniqueness of choosing the pieces of furniture within living room 3, and the way of arranging the room into units, represents the furnishing taste and desire of the housewife and her husband. The room is divided into the following units: formal sitting, informal sitting, working space, and a relaxation area with a foot massage machine, as illustrated in Figure 4.49. This last item demonstrates that, in their taste of furnishing, they also think about their comfort, even though the item does not fit in with the room's design atmosphere.



Figure 4.49: Showing the foot massage machine in living room 3
Source: Fieldwork, Researcher, 2014

4.2.3.5 The colour of the living rooms

The first thing that reaches the eye when entering any room is the colour scheme, and these colours create the atmosphere of the room (Blake, 1978). Colour is the best way of transmitting sensation and information, as it is an expressive instrument. The use of a particular colour scheme in any space plays a role in the meaning and structure of this space, as furniture is recognized more by its colour than by its shape. In living room 1, the colour scheme creates subgroups, and each group has a unique meaning. The beige and white colours are classified as ‘room structure,’ as they are used in most of the room furniture (for example, in sofas, dining table and chairs, buffet and other side tables), as well as in architectural features (such as the ceiling, floors and walls). In room 1, pink is used to indicate ‘decorations’ such as cushions, shelves, flowers, and décor elements. This colour cheers up the room and, in general, is associated with femininity; this meaning touches on the residents’ gender as this room is occupied by two girls and their mother and father. The predominance of women in this family and the role of the housewife in designing the living room appear to have influenced the colour scheme. In this sense, the overall control in this room is associated with the beige colour, which provides a unified design, with multiple functions, classifying the beige colour as functional colour and the pink colour as the decorative colour (see Figure 4.50).



Figure 4.50: Showing the use of pink and beige colours in living room 1
Source: Fieldwork, Researcher, 2014

The two pink chairs used in living room 1 are movable pieces that can be moved easily, while the beige sofas are the structure of the seating area that cannot be easily moved. The use of pink wooden shelves is quite unique, so they could be used to display unique items such as family images or valuable items (see Figure 4.51).



Figure 4.51: Showing the use of pink wooden shelves in living room 1
Source: Fieldwork, Researcher, 2014

Living room 2 is designed with a large combination of colours, including beige, green, orange, pink, violet, red, blue, brown and yellow, providing a cheerful place for family gathering. A striking feature of this room is that, when I saw the colourful throws over the sofas (see Figure 4.52), my initial intuition was that the sofa with a blue throw is for male use and the other sofa covered with a pink throw is used by females, but, when I saw the third, orange throw on the other sofa, I realised that the use of these three colours is thus not intended to present personal gender use, but simply to offer a functional material which contributes to the colour scheme of the decorative objects within the living room 2.



Figure 4.52: Showing the three colourful throws that decorate the sofas in living room 2

Source: Fieldwork, Researcher, 2013

The colour scheme in living room 4's furniture and accessories centred on a mix of light green, pink, white and grey colours, making for a calm room. The grey colour is a neutral and balanced colour; it is a conservative and practical colour for a family room's daily use, as it is used in most of the furniture. This living room's walls were painted in different colours (green and pink) and wall paper, this division of wall colours helps unify the various parts of the room and to break up the severity of the interior.

The living space walls in case 3 were painted with a plain brown paint. The ceiling of this living space was gold and beige carved plaster (floral pattern), a sign of luxury (see Figure 4.53). The living space floor was covered with beige porcelain tiles, with two standard-sized rugs and one small rug; all of them were dark red oriental rugs. The furniture was mainly brown, in addition to some dark red, green and beige coloured pieces.



Figure 4.53: Showing the gold and beige carved plaster (floral pattern) that decorated the ceiling in living room 3
Source: Fieldwork, Researcher, 2014

Living space 5's walls were painted beige. The ceiling was gold and beige hand-carved plaster (Figure 4.54), a sign of luxury, with two types of ceiling lights, spotlights and a central art light.



Figure 4.54: Showing the gold and beige hand-carved plaster ceiling in living room 5
Source: Fieldwork, Researcher, 2014

The unique way of decorating living rooms 3 and 5 can be seen in the floral and hand-carved plaster ceilings, and the use of the colour gold in the ceiling is distinctive, as the use of gold colour in furnishing and decorating living spaces in

middle-class Jeddah homes is uncommon. This distinguishes the ceiling designs in room 3 and 5 from the other living rooms.

The colour scheme in case 5 creates subgroups, as the use of beige and gold colours are classified as ‘room structure’, as they are used in most of the room furniture (for example, in sofas), as well as in architectural features (such as the ceiling, floors and walls). In addition, brown is used in other furniture (such as the dining table, buffet, side tables and TV closet). In the delightful colour scheme in room 5, as shown in Figure 4.55, the colour scheme of the dining set is used to indicate ‘decorations’ such as cushions, art elements, and décor elements. In this sense, the overall control in this room is associated with the beige, gold and brown colours, which provides a unified design and classifies these colours as functional colours and the other colours as decorative colours.



Figure 4.55: Showing the colour scheme of the dining set in living room 5
Source: Fieldwork, Researcher, 2014

Moreover, comparing the sofa colour scheme in living rooms 1 and 4 shows that the family in living room 1 (with the beige sofas) has older children than the family in living room 4 (with grey sofas). As they have younger children and a baby, the use of the grey colour fabric is intended to extend the lifespan of sofas. Focusing on the sofas in living room 2, they are decorated by coloured throws, which follow the room colour scheme. In addition to their function for décor, they are used to protect the sofas from dirt, as the sofas are used daily, so it is easy to wash the throws rather than the sofa covers. As the living rooms in cases 2 and 4 are occupied by younger

children, the living room furniture must be considered from the standpoints of practicality and conservation, by using a neutral grey colour fabric for sofas (case 4) and throws to cover the sofas (case 2), to extend the lifespan of furniture pieces as the housewives have done. In living room 4, a white dining table will easily become dirty, so the housewife protects it by using the nylon tablecloth.

From the use of colours in the living rooms' furniture and decorative items, as well as their meanings, the researcher can assert that colour is not only used as a decorative feature, but also as an expressive way of uniting decoration and structure. As has been observed in the five case studies in this study, the decorative colours are united in living room 1 (pink), living room 2 (red, blue, pink and orange), living room 4 (green and pink), and living room 5 (multiple colours), whereas the structure of these rooms are coloured by beige and white in room 1, beige and green in room 2, grey and white in room 4 and beige, gold and brown in room 5. In case 3, the dark colours were the theme of decoration and structure. The selection of colours is the practice of taste, so the living rooms colours scheme show the variety of housewives' tastes, which will be discussed later, in Chapter 7.

4.3 Women's participation in domestic space design

This section highlights the impact of women in the Saudi contemporary home environment through the focus of Jeddah's domestic living spaces in the five case studies. The furniture and objects of the living rooms provide an indicator of the lifestyles and choices of women and each room shows off its occupants' taste. The use of case studies therefore enables the researcher to investigate a variety of space design collections as well as the women's identifiable active roles in designing their home spaces. The meaning addressed here is just from one angle, from the context of the living rooms interiors and how women have played roles in the creation of these rooms; the other angles will be discussed later, in the following chapters.

4.3.1 The meaning of case 1

The meaning produced from the first living room and its contents, as it is a family room as well as a formal room for guests, is a symbolic space of the housewife's specific taste and preferences in furnishing her family living room. The housewife

had been involved in and had fully participated in the home design since it was constructed; she was very clear about what she wanted in her home in general and living space in particular. Her furnishing taste in the living room was drawn from the Pottery Barn shop, as most of the furniture was bought from this shop (See Table 4 in Appendix B), following the taste of American furnishing in a beige, white, brown and pink colour scheme. Housewife 1 said, “I like the American furniture because it is of high quality and is also comfortable”. The colour scheme creates subgroups, the beige and white colours are classified as ‘room structure,’ as they are used in most of the room furniture (for example, in sofas, dining table and chairs, buffet and other side tables), as well as in architectural features (such as the ceiling, floors and walls). The pink is used to indicate ‘decorations’ such as cushions, shelves, flowers, and décor elements. The pink colour is associated with femininity; as this room is occupied by two girls, their mother and father. The predominance of women in this family and the role of the housewife in designing the living room appear to have influenced the colour scheme. This room shows the housewife’s appreciation of a particular pattern, in this case a pink floral pattern. The floral patterns in the room express that the wife loves flowers, as they are seen everywhere in living room 1. The housewife furnished the space with distinctive tasteful furniture pieces, such as floral sofa chairs, pink wooden shelves and painted floral tables, and decorated the living room with a variety of accessories (e.g., boxes, flowers, candles) to give a variety of perspectives for the living room corners. Participant 1 declared, “I like multiple accessories because they provide a beautiful image for the space and give different perspectives for the corners of the living room: you can see here a flower, and there a picture.”

4.3.2 The meaning of case 2

Valuing a warm and active place for the family has been illustrated by the housewife in this family, and this can be seen in the living room’s colour scheme. Living room 2 is designed with a large combination of colours, including beige, green, orange, pink, violet, red, blue, brown and yellow, providing a bright and colourful room. Living room 2 is a multi-purpose room, with a distinctive way of furnishing interest by designing the room with unique elements. This is clearly marked in the design of the living room, through a novel opening in the wall, which allows one to view the

centre hall of the villa from the living room. Housewife 2 was involved in the home design from the time it was constructed; she was very clear about what she wanted in her home. The housewife's organisational ambition is shown in the arrangement of the seating furniture (sofa divisions) also the location of coffee table, which is not, as is usual, in the middle of the seating area, but rather, is located along side, to give a space in the middle for family activities and interaction. There is also the interesting use of the service bar table in this living room context, which was drafted from a different culture. In terms of the decorative details of the living room, there are many built-in square and rectangular plaster wall shelves and a wooden column parapet, together with the use of a variety of colourful accessories, such as pot-plants hanging from the ceiling, and lanterns. This design is based on the housewife's creative taste, symbolising her aspirational design role in this living room's distinctive design.

4.3.3 The meaning of case 3

Living room 3 is a family room as well as a space symbolic of lifestyle and furnishing preferences. The husband and wife shared the home design decisions from the construction phase to decoration. The primary appearance of this living room is similar to a show-room in a museum, showcasing different styles of furniture (indicating an interest in historical styles), but in reality, it is a common multi-purpose room, a place where members of the family gather and an inviting place to receive guests as well. The interior design employed in living space 3 influenced my interpretation of the use of this place: it is a room for watching television, also providing a desk for those who would like to complete their work and read while sitting in the living room. This design gives the family members the opportunity to spend their time together, even if they are participating in different activities at the time. The book collections that occupy this living room represent the shared interests in knowledge and appreciation of different topics of the family and give a sense of pride to the space, but also act as a decorative interest, adding colours to the dark brown living room design. The strength of their presence is a matter of personal preference and taste. The furniture is mainly brown, in addition to some dark red, green and beige coloured pieces. Distinctiveness is shown by the pieces of furniture chosen meticulously by the wife and her husband: a mixture of Western furniture styles bought from a specific antique shop (See table 4 in Appendix D). Their

preference is shown not simply in the collection of objects related to the style from which it came but rather in the use of a style that implied the idea of ‘connoisseurs of antiques.’ Their objects were collected in the living room and used for furnishing to recall a furniture style long past, thus demonstrating a valuing of unique furnishings that were not explicitly Arabian or Saudi, but rather followed their individual taste. The room presents their desire for collecting scarce furniture and objects and using them in daily activities. The room is divided into units: formal sitting, informal sitting, working space, and a relaxation area with a foot massage machine, in their taste of furnishing, they also think about their comfort, even though the item does not tie in with the room’s design atmosphere. The use of floral plaster ceiling and gold colour in this living room ceiling is distinctive, as the use of gold in furnishing and decorating living spaces in middle-class Jeddah homes is uncommon. Many of candles, collected sculptures, flowers and travel souvenirs distinguish this room decoration, together with the paintings of historical and natural subjects which cover the walls, all present individual distinctive taste of the housewife and her husband. This living space implements symbolic and historical forms of interest, which are the result of the residents’ different taste from that of the other residents under the study, as housewife 3 and her husband had clearly put a lot of thought into decorating their living room.

4.3.4 The meaning of case 4

Room 4 is a family room, a multi-purpose space for parents and children to spend their time together. This room has a comfortable sitting area with an active area for play and the dining table’s placement next to the kitchen allows for easy serving, as the wife was completely involved in the villa design from the beginning. It is a room to present family values, such as interaction and enjoyable living. In comparison with the other four rooms, the distinctiveness in living room design is shown in this fourth case by the presence of many unique items in the room, such as the wooden engagement box and Oud tree which was brought with the engagement box and which the housewife now uses as a decorative item. The presence of keyboard, books, sport equipment and children toys and DVDs. Moreover, the housewife’s way of design involves mixing contrasting concepts in the living room: this can be seen in the modern dining table style and the classic dining tableware (silver service plates),

showing the housewife's desire to mix these two styles to present a sign of her preference for modern furniture and also for collecting these unique classical items. Moreover, there is an interesting contrast in living room 4's design, with a contrast between practicality (the sofas and their practical grey colour and impracticality (the shape of coffee table) and sensitivity in colour choice (the white dining chairs). This living room's walls were painted in different colours; this division of wall colours helps unify the various parts of the room and to break up the severity of the interior. All these present the housewife's taste and interest in furnishing the living room. This gives a clear meaning to the use of this living room as a symbol of lifestyle and desired way of design, preferred items, an interest in music and books, well-being and pleasant times of family interaction.

4.3.5 The meaning of case 5

This living room is a display room for the housewife's art work, so her work decorates the room walls and corners. This room is a multi-purpose space, used for residents' daily gathering and watching television, as well as gathering around their dining table for lunch and dinner. It is also used for family and guests, as can be seen from the two types of sofas: one is formal (for guests) and the other is informal (for family). The housewife designed the living room with a delightful colour scheme that was drafted from the colour scheme of the dining set, in line with the use of the gold and beige hand-carved plaster in decorating this living room ceiling, which all present a distinctive and uncommon taste. The active power of this housewife can be seen by the role she plays in decorating this living room with her art work from when she was studying at the university, showing off her specialism as an artist. Many art elements were displayed, such as hand drawn pictures, a colourful ceramic art mirror, a wall art frame and hand-made lighting (see Figure 4.17 earlier in this chapter). This space is considered as a crafted space as most of the accessories are hand-made. Sandra Alfoldy, a Professor of Craft History and Janice Helland who specialises in the late 19th-century arts and crafts movement in Britain and Ireland (2008) argued that the arrangement of artefacts defines the space as 'crafted space'; thus, the interior is not just container of these art elements, it is crafted itself. This living room context presents the housewife's unique taste and desire in furnishing.

4.4 Conclusion

The purpose of this chapter was to demonstrate the domestic living space as a container of woman and furniture (contents). This chapter has mainly been concerned with analysing the living rooms in general. From the in-depth case studies, this research marks the variety of women's experiences of the formation of family living spaces in Jeddah homes. It can be seen that women played a significant role in structuring the home in general, and the interior spaces in particular. Focusing in detail on only five cases has enabled a more intensive study, and so afforded a greater benefit in gaining a deeper understanding. By focusing on the different models of design, these case studies present samples of the diversity, as the living rooms' interior organisation, decoration, and furniture are strikingly different from one another. These living rooms and their contents have been analysed as elements that symbolically express the preference and taste of housewives in furnishing and the aesthetic values in the choice of decorative items. The data from the living rooms was analysed by using graphical analysis, qualitative analysis, and semiotic analysis to fill in the details of the relationship between furniture, the living room, and women.

The living room interiors were observed through the photographs taken by the researcher, and were analysed in this chapter in terms of how they signified the women's decision making and design experience in their living spaces. These middle-class housewives differed in their way of living and design interests. The images are signifiers of the housewives' real-life experiences. They offer markers of signs of what these housewives can do in their home spaces. As argued by Warren (2005) photographs have a taken-for-granted status as bearing an evidential relationship with reality. Thus, photographic images are used as evidence that this is how the space was.

In fact, the different stages of participation by housewives show how Saudi women have participated confidently in shaping the contemporary home in Jeddah city. Firstly, this involved the choice of the home location within Jeddah city. Secondly, it involved deciding the location of the living room in the home context. Thirdly, it lay in the role of housewives in shaping their living spaces interiors with regard to the

space use, choosing furniture, and adding accessories of various colours and styles. Their role extended to arranging these furniture pieces and decorative elements within the space to shape its structure and atmosphere. This will be investigated more deeply in Chapter Five, through the in-depth interviews with the twelve housewives in Jeddah's living spaces. It is evident that evidence of different forms of women's decision-making can be found in recent home environments in Jeddah, and what is shown here provides good examples of this.



CHAPTER FIVE

The significant roles and relationship of women in the home environment

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The significant roles and relationship of women in the home environment

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CHAPTER FIVE

The significant roles and relationship of women in the home environment

5.1 Introduction

This chapter examines the roles of Saudi women in their homes, as drawn by the in-depth ethnographic interviews with twelve Saudi women in the Jeddah home environment. The interesting data gathered from the ethnographic interviews with the housewives in Jeddah homes (as discussed in the methodology, in Chapter 3), are categorised and analysed here in this chapter using content analysis, in order to investigate how women participate in creating the interior design of the living spaces. These women were the housewives who opened their doors to allow the study of their living rooms as case studies in Chapter 4, in addition to other women who were eager to help in this research by talking about their experience and performance in their living spaces. This chapter sheds light on the housewives' family roles within the home context as well as their financial input.

The performance of these women was undertaken at different levels, in which women were involved and played roles regarding their participation in choosing the neighbourhood, constructing or buying the home, selecting the living room position and use in the home, furnishing and arranging the furniture and objects in the space, in addition to the décor touches that formulate the interior design of the living space. This chapter also highlights their levels of satisfaction, and if they have made any alterations in their living rooms. In this context, we can find different patterns of performance that explain the role of women in shaping the home environment in Jeddah. To address this context, I have used quotations from the participants' interview, not only to present evidence, but also to give an impression of the women's personal experience in their homes to illustrate their expression of self.

This chapter discusses the influence of magazines and furniture shops in constructing the living space interiors and the women's taste. It also examines the relationship between women and domestic objects within the Jeddah living rooms selected for

study in this research and how women's memories are contained within furniture and decorative items, highlighting their favourite pieces in their living rooms. Living room interiors are analysed through the photographs taken by participants. The use of their visual images helped to illuminate important aspects of their lived experience that might otherwise have been unseen by the researcher or not considered important. Those women's design experiences, relationships and preferences in their homes are made visible in these photographs. Finally, this chapter sheds light on the power of women in the domestic living room.

5.2 The role of women within the family home

What happened with some participants is very interesting: the husband and wife shared the cost of the home construction or buying. In fact, some of the families studied involved a financial partnership, where both husbands and their wives contributed towards building or buying the family home: as 4 of the women (housewives 1, 2, 6 and 9 stated): "I have participated in building the house financially, sharing this with my husband". However, 8 out of 12 women interviewed did not participate financially in buying and building the home, as it is usually the responsibility of the husband to provide the home for his wife and family, even in the case of women who are working, as reported by housewives (3, 4, 5, 7, 8, 10, 11 and 12). The house is seen as a symbol of the man, who earned it.

A clear image of the mother's role for her children can be seen through each participant's speaking voice as a mother. All the participants asserted their authority over their children, as they considered themselves as the main person responsible for the children's everyday life, taking care of them, their upbringing and guidance, looking after their studies and discussing their life issues. The children must ask permission from their mothers when they would like to go out. Moreover, participant 8 added that her role in the family extended to her grandchildren. As the women have all these responsibilities, the interesting question is, where is the father in the family? Participant 12 explained that her husband was not at home all the time, as he was traveling most of the time, but she sometimes shared with him the big issues in their family. Moreover, participant 6 added that her husband is quite old (70 years old).

Therefore, they were the main responsible person in their families. In the other hand, the mother is supposed to be the mentor of her children, in partnership with the father. As participant 9 reported, the husband shares with her the children's upbringing. Participant 1 added, "All decision-making in the home is shared between me and my husband, 70% for me and 30% for my husband." They also shared decisions regarding children, such as education, guidance, and permission for going out.

In this section, the participants explained their roles within the family, speaking from the wife's position. Most housewives under study maintained their freedom to go out of the home, as no permission was needed from the husbands: the wife would just let her husband knows where she was going. Those who had supportive and understanding husbands did not have a problem in terms of getting permission; however, two housewives, 1 and 7, reported that their husbands' permission was needed, but this did not affect their decisions regarding the design of the home. According to the participants, if the woman gets an offer of work, she can share this with her husband and ask for his advice, but the final decision is hers. Traditionally, women were expected to work as fulltime housekeepers and women have depended solely on their husbands for financial support, while men earned the family income. Nowadays, educated and working women have become independent and are more likely to deal with men in the family on equal terms (UNDP, 2006). Thus, educated and employed women are changing the status of Saudi women in the family. In 2016, the General Authority for statistics found that, according to the administrative records, the total number of Saudi employees was 3,061,397, (2,042,114 of whom were males and 1,019,283 females), where 66.7% of the total number of Saudi Employees were males and 33.35% were females).

The women's salary raises the standard of living of the family and opens another financial source that gives them the right to share in financial decisions. As asserted by the Saudi Sociologist Nora Almosaed (2008), women's employment has been almost as important as women's education in changing the position and self-perception of Saudi women, and in altering the patriarchal gender contract. As women bring more money into the home, they expect to feel more free to make

decisions about what they do with their money. In my research context, some working women participated through their incomes and shared with their husbands in providing financial resources to the family and home in certain categories. Most of the women participated in the home expenses to provide financial stability for the family: participant 4 said, "I participate in home expenses, such as everyday shopping and part of my children's school fees". Participant 11 added "I participate in home expenses (the maid's salary and my son's nursery fee)", while, participants 5 and 12 participated only in the supplementary expenses things. Housewife 5 said, "I participate in luxury things, such as children's entertainment" Similarly housewife 12 added, "I participate in home expenses, in secondary things, like travel and restaurants". Participants 8 and 10 stated that they do not participate in home expenses at all.

On the other hand, some participants stated that they were not responsible for controlling the main budget, as their husbands did this. According to participant 1, "I help with the budget, but my husband mainly has the management role." Some participants get full control of the home budget that the husbands give to them every month, as explained by participant 5: "I am responsible for everything in the home: I control the home budget, as my husband, at the beginning of each month, gives me the budget for home shopping, entertainment, and children's expenses, so I am the controller of this budget. The main budget is my husband's responsibility." Husbands were reported to be the main financial providers and were responsible for the standard monthly expenses, such as bills, as participant 9 said, "I am responsible for the daily home shopping and unplanned things, while my husband is responsible for paying every planned thing, such as bills." Some women participated with their husbands in the budget planning, as participant 10 explained: "I control the home budget, but the main budget management is shared between me and my husband." In contrast, others did not participate with the husband in planning the budget, as stated by participant 7: "I control the home budget, but I don't share in planning the main budget, as my husband is responsible for this". The main job of the husband is managing the main family budget and financial resources. Men are considered to be the breadwinners and it is the duty of women to look after the home. Currently, the

Saudi housewife is the manager of the home. She controls her children's needs and manages the home budget, home shopping and everyday needs. This can be linked to a woman's role and participation in controlling the house financially.

In travel, there is a shared decision between family members. On the other hand, participant 4 stated that she was responsible for travel plans from A to Z. Participant 11 shared an interesting thought, regarding how she shares the travel plans with her husband, saying: "When we plan to travel, I encourage my husband to share the decision with me, as he is the boss. Because his role is decreasing over time, he must do these things" Her husband's role is minimal with the children: participant 11 said, "I am responsible for my children 100%, in everything: their education, behaviour and entertainment." He was the financial provider and had two jobs: one in the morning and another private business in the evening, so he was busy all the time. The situation was the same with participant 7, as her husband had two jobs: one in the morning (as a professor in the university) and another in the evening as an engineer in his private office. In the home context, we can see how the woman has the power and responsibilities of the head of the family, if circumstances so require.

I would argue here that women carry the main responsibility for maintaining the home in both the practical and emotional sense. Housewives are like the base of the home and the queen bees, who gather the family members and take care of them. Their role as a supportive wife and loving mother includes the involvement of monitoring the household activities. From the housewives' statements reported earlier in this section, the house is seen as a symbol of the man, who earned it, while the control of house stands for the woman, who runs the household activities (even when the husband and wife have both paid for it and made decisions about it). Despite the women's clear desire to be a chief executive of home decoration, some men share with their wives the design decisions. These interesting contexts are discussed later in this chapter, when the participants wear the hat of 'designer.'

5.3 Home design and the role of women

According to the housewives' interviews, 11 out of 12 women lived in another house before they moved to the one under study because more space was needed due to an

increase in family size, or they moved to be closer to their families, and that was the main reason they built or bought their new private home. The reasons for choosing the current neighbourhood varied between participants, as most of them stated that the locations of their homes were chosen to be near work, school and university, close to amenities and close to family and relatives. Three of them (housewives 1, 3 and 6) stated that their home location was chosen to live in a specific neighbourhood. Participant 1 explained, "Al-mahamadiyah or Al-basateen neighbourhood is a high-standard neighbourhood, with high-standard villas, close to the main street and amenities." Participant 3 also added financial reasons and the desire to live in a new area: "We were looking at living in the north of Jeddah (in a new neighbourhood), away from the old neighbourhood (south), and for financial reasons." Participant 6 said she chose her neighbourhood because "It is a high-standard neighbourhood, close to amenities, and the main thing is that it is close to family". The participants had lived in their homes for a range of 6 months up to 20 years.

When the participants were asked whether they had been consulted in the building, buying or choosing their home and if their opinions were taken into account, nine of the participants said that they participated in the building stages, as they shared with their husbands the building stages for their home from A to Z. Three of the participants reported that they were not involved in home building design, for example, participant 6, who explained that they had chosen and bought a ready built home, and they liked its design, but they had made small changes. She said, "We bought this ready-built villa, as its design is good. We just made some small changes and alterations." Participant 10 said that they just chose their home without making any changes. This is another form of decision-making in which women are involved. However, although they did not influence the structure of the house, it was a matter of choice, this indicates the selective role for the woman. On the other hand, Participant 5 got married and moved into her husband's family compound, where her home was already built, but she made significant changes and alterations afterwards to meet her design ideas and preferences. She explained: "I did not participate in the house building stage, as this house was built before I got married, but when I got

married, I made significant changes and alterations to suit our needs and meet my design ideas and preferences.” In fact, the different roles played by housewives show how Saudi women have participated to shape the contemporary home in Jeddah through the process of building, in the matter of choosing and making small or significant alterations. This indicates the extent to which Saudi husbands have come to rely on or share ideas with their wives in designing and selecting the family house.

The designer’s job of fitting out the domestic living rooms was carried out mainly by the women (housewives), sharing their choices sometimes with family members. Participants 2, 6, 8 and 12 said that sometimes their daughters gave advice. Participant 6 said, “I share my ideas with my daughters” and Participant 2 added: “Me, and sometimes my married daughters”. Participant 12 also indicated that she and her daughter were both interested in furnishing: “Me and my youngest daughter”. Participant 11 shared her choices with her sisters, saying, “I take advice from my sisters. They aren’t designers, but they have good taste.” Even when asking for another opinion, other women rather than men were involved.

Meanwhile, participants 1 and 10 said their husbands sometimes gave their opinions on their choices. Participant 1 also said she took advice from her brother, as he was interested in designing homes. Participant 4 declared that she furnished her living room 99% according to her own decisions; she noted “It is 99% my choice and 1% a result of asking my husband for his opinion.” In contrast, for participants 3 and 9 their living room design is a shared decision between wives and their husbands. In a similar vein, participant 7 explained that the design of the living room was a shared decision between her, her husband and her daughter, because her daughter was an interior designer. It is interesting to see that not only can housewives design their spaces, but they may also do this in association with their daughters and sisters, so the woman in general has an important role, with the help of man in some cases.

Some of these housewives took advice from an interior designer when designing their living rooms. Three participants (12, 9, 10) mentioned that they asked advice from a female interior designer (family relatives) to furnish their living rooms.

Participant 10 said “when we furnished this room, we took advice from my son’s wife, because she is an interior designer.” Even when asking for design advice, a female interior designer was involved, and the interesting thing is that the interior designer was a relative, so this sheds light on how women can work as interior designers in Jeddah. This not only involves working with relatives, as participants 8, 9 and 7 had asked for advice from interior designers who were working for furniture stores. Participant 8 said “When I furnished my living room I asked one interior designer working in Al-Qutub and Saqqaf shop for advice.” Interestingly, participant 9 reported that she had asked for advice from one interior designer who was working for a furniture shop and also from a relative, her sister’s daughter who worked as an interior designer: “When we furnished this room, we took advice from one interior designer in the American Houses furniture shop; also from my sister’s daughter, as she is a designer”.

The interesting thought expressed by housewife 2 was that, “Professional interior designers do not have ideas of ‘warmth’ like the residents, who live between the walls of the living room”. Moreover, participant 5 pointed out that she was an artist, so she was not in need of advice from any interior designer: “I am an artist (this is what I study) and I have the experience.” Participants 3 and 6 also stated that they did not need anyone to design their homes. Participant 3 declared “I am a designer, and I don’t need anyone to design my home.” Another interesting claim by participant 8 was that her relatives asked her for interior design ideas, so she was an interior design adviser for them. These responses present varied contexts of what is going on with these housewives in their task of home design, as some of them seek advice from an interior designer, who may either be part of the family or from outside the circle of relatives, while others see themselves as designers.

5.3.1 Living room location

As discussed in the previous section, the Saudi women participated in the construction stage to choose the position of their living rooms in the home or to select a specific place in the ready built home for their living room after buying that home. Some housewives chose the largest space in their home for the family living room. The location of the living room in the villa varied (as seen in section 1.2 in the

appendices B to M), as participants 1, 3, 7 and 9 located their living rooms on the ground floor of the villa, in the back end of the ground floor, opposite the main entry door. This floor and its location was chosen for the main living space in the villa to link the living space with the kitchen and dining area, as well as facing the garden and swimming pool area to extend the family activities from inside to outside. These living rooms are spacious and well lit (in the morning) with natural light, and far from the bedrooms. All these features provide a great space for gathering and enjoying family life.

Participant 2 located her family living room on the first floor, which connects the lower and upper floors of the villa. This middle floor was chosen as the main living space of the villa, as it was the floor most used by the family members, because the bedrooms and office were located in this floor as well. It had smooth horizontal accessibility to the bedrooms and the office, and its position near the two stairs in the villa gave the living room easy of vertical accessibility to other floors. According to this location in the villa, the living room functioned primarily as a gathering room for residents (family members) and non-residents (such as married daughters, family relatives and close female friends). Being positioned on the first floor of the villa, with all the bedrooms on the same floor, made this a private place for family. Participants 5, 6 and 12 also located their living spaces on the first floor of the villa, as it was the floor most used by the family members, because the bedrooms were located on this floor as well. Participant 6 added that she chose the space in the centre of the first floor, opposite the central stairs and beside the bedrooms to locate her family living room in the core of the home. Similarly, participants 8, 10 and 11 have chosen the centre of their home to locate their family living rooms. This location was chosen to link the living spaces with the kitchen, the main entrance and with the other rooms, such as bedrooms, and to provide a central space for family members for gathering and sharing their time together. Participant 4 located her family living room on the ground floor of the villa roof to link the living space with the kitchen, as the living room was used for dining, as well as linking the room with the roof playground.

The housewives' participation in choosing their family living room position in their home can be clearly seen, as they identified the space that they were looking to use for family gathering, while constructing their home plans or, even if they bought a ready built home, their role of locating the living room can be seen. Some of them decided before building the house in the construction stages, and the others decided after buying the home, so it is either a matter of space choice or a matter of space construction. These choices varied in their position according to the home context and room connection, and was also based on residents' desires and needs.

5.3.2 Living room use

In Jeddah homes, the living room is the family core space, a shared space for deepening relations between family members and using it for the majority of activities. The Jeddah housewives designed their living rooms to be multi-purpose spaces. The common activities reported as being performed in the living spaces by the housewives and their families were sitting, family gathering and discussion, playing, dining and having snacks, drinking coffee and tea, reading books, magazines and newspapers or using laptops, watching television, having naps and relaxing and sometimes studying. All these activities took place daily, whereas receiving family relatives and close friends only occurred weekly and monthly (see the participants' answers in 2.1.5 and 2.2.1 in the appendices B to M).

Participant 2 said that her living room provided a vital and active environment for her family, and a place for the children to play games such as PlayStation and cards. Participant 6 stated that "sometimes I and my daughters and the grandchildren use the living room for drawing and artwork" Participant 7 used the living room with her son to do his homework and sometimes her married daughters and son joined them with their children during the weekdays. Participant 4 described her use of the living room thus: "I read books, use my laptop, and sometimes do sport. My little son plays around me, and my oldest boys study, read and play different things, such as piano. The boys go outside to play in the playground, too." Participant 9 added the living room was designed to be a room for parents and their children to spend time together and do many things, such as playing and reading; different games and many books

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could be found in the space, as can be seen in the photo below which has been taken by the housewife.

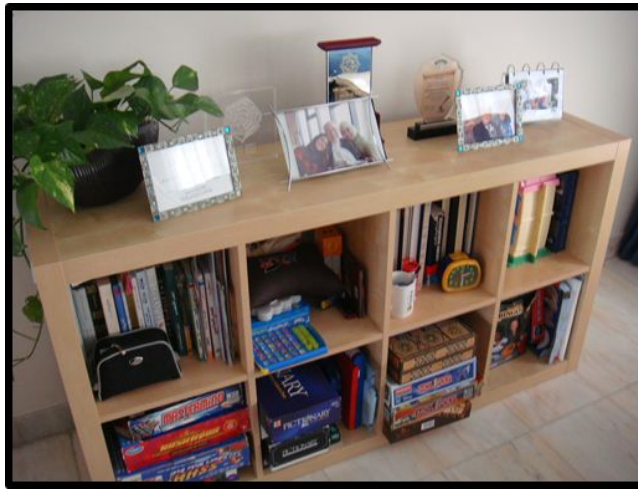


Figure 5.1: Showing the different games and books in living room 9
Source: Fieldwork, participant 9, 2015

According to participant 10, her living room was for family gathering and entertainment, while each member could do his/her work within the family atmosphere. Participant 12 and her husband spent their time together with their children while they were working and preparing for their lectures, as the living room had a working area with many books and stationery. Participant 8 mentioned that as “my husband is ill, so I have put all his medicines, ointment and oxygen cylinder in the living room for quick use” On the other hand, housewives 1 and 11 also sometimes used their living rooms alone, in the evening, for reading books or watching television and using laptops, because their husbands were working at that time and their children were asleep. Participant 11 explained “I spend the time in the living room alone, because my husband is still at work, so I use the room for relaxing, watching television, reading books and using a laptop”, Similarly, participant 1 added, “Sometimes at night, I use the living room alone for reading or watching television”. From all these scenarios, we can see how the housewives and their family members experience their living spaces interiors daily. Some activities are shared, like entertainment, and others are done individually, such as studying, reading, and working. Weekly or monthly, the families receive family relatives and

close friends in their living rooms, which is discussed in more detail in the next chapter.

5.3.3 Living room furniture choices

In this section, the reasons for choosing furniture, its fabrics, colours and styles will be addressed, to shed light on the housewife's role in this set of choices and how this role extends to other financial roles. Participant 1 explained, "the thing I thought about when I chose the furniture for my living room is to be more comfortable: the fabric is smooth because we use the living room furniture for relaxing and having a nap," Participant 3 and her husband liked to mix different furniture styles, as analysed in Chapter 4, as they wanted to present their uniqueness by carefully choosing the living room furniture and decorative elements that represented their preferred taste and spirit. Participant 6 said, "We love to furnish our living room with the modern furniture and follow the new styles, as our old furniture was classic." Thus making use of other styles had the benefit of changing and renewing the living room for her. The family members used the white furniture with its associated pieces for their daily activities and the other sofas were used when they received guests, as shown in the two photos below in Figure 5.2 which were taken by the housewife 6.



Figure 5.2: Showing the two sitting furniture styles in living room 6
Source: Fieldwork, participant 6, 2015

Participant 7 also liked modern furniture, because their villa design followed modern architectural ideas (such as high ceilings, a mezzanine floor and large windows overlooking the swimming pool). The participant took many photos to show her living room architecture design that can be seen in Figure 5.3 below. Housewife 7

preferred simplicity, she said “I do not like multiple accessories and furniture, as my living room is not furnished and decorated with much furniture or many accessories”. Participant 4 liked modern furniture design, so her furniture choice followed this preference with the use of sofas which were grey in colour, to extend their life span, in her family living room, as shown and analysed in Chapter 4 (See figure 4.8).



Figure 5.3: Showing the architecture design in living room 7
Source: Fieldwork, participant 7, 2015

Participant 8 chose dark furniture to furnish her living room. She chose this a long time ago (12 years) but the furniture still looked new to her. She took a photo of her living room showing her furniture preferences, as shown in Figure 5.4.



Figure 5.4: Showing the participant's furniture preference in living room 8
Source: Fieldwork, participant 8, 2015

The women's participation in furnishing their living spaces extended to a financial role, as reported by participants 1, 2, 5, 6, 9, 11 and 12, who had bought some of the furniture. Ten of the participants also reported that they participated financially in buying their living space decorations, such as accessories, cushions and curtains. Participants 2 and 5 both said they participated in buying some of the furniture, but the accessories were entirely bought by themselves, financially and in terms of choice. Participant 12 explained, "I participated in buying some furniture, but the accessories were totally bought and chosen by myself, for example: kitchen elements, curtains, cushions and the small interior touches." However, participants 3, 7 and 4 had not bought any furniture in their living spaces but they had bought some accessories. Participant 3 said, "I did not buy the furniture, but I bought some accessories." Participant 7 said "I have not bought any furniture with my own money, as my husband is the one responsible for buying furniture. He gives me his card and I buy the furniture. I bought some accessories in my living room with my own money." In contrast, participants 8 and 10 had not participated in buying furniture and accessories. However, women' participation in making decision in home design is not related merely to their financial participation in buying furniture or not. Participants 8, 7, 3, 4 and 10 did not buy any furniture, yet they played a powerful role in choosing furniture and designing their living rooms in general. Participant 8 explained, "Furniture and accessories are chosen by myself but my husband pays." Participant 10 also said, "I haven't participated in buying furniture and accessories, but I have participated in choosing them".

The family average monthly income was over 20,000 Saudi Riyals (over £3,400) as reported by ten of the housewives, while the average monthly income in one family was between 10,000 to 14,999 Saudi Riyals (£1,700 to £2,500) and another woman declared that their monthly income was 7,000 Saudi Riyals (£1,400). The housewives stated that the estimated economic value of their living rooms furnishing and decoration ranged between 20,000 to 120,000 Saudi Riyal. In the living rooms, we can see the way that women invest in their living rooms furnishing and decoration through the quality of furnishing (quality materials and pieces) and the variety of accessories used in the rooms. For example, in living room 1, the

housewife spent approximately £17,000 (100,000 Saudi Riyals) in furnishing and decorating her living room. She stated, “The estimated economic value of our living room furniture is 100,000 Saudi Riyal.” (Appendix B, Answer 2.3.2). This leads us to ask, what is the nature of women’s participation in their living space design? The women who were interviewed addressed three levels of design participation, choice of furniture and material, as discussed in this section, and also spatial organisation and adding accessories, which are addressed in the following sections.

5.3.4 Living room arrangement

Spatial organisation is one aspect of women’s design participation in the home. The arrangement of furniture maps the way residents are living their domestic life in their domestic space. The arrangement of living spaces into two areas for sitting and dining was seen in many of the living rooms. Participant 1 divided her living room into two areas. One area was for sitting, and the other area was for the dining table, located near the kitchen window. She explained:

I think this is the most suitable way of arranging the furniture as the main sofa faces the television and the dining table faces the service window between the kitchen and the living room (dining area) so serving is easier. (Participant 1, Appendix B, 2.3.6)

Participant 2 arranged the set of sofas, with the television as the focal point for the seating arrangement within the living rooms, so the sofas and tables were arranged to face the television. This housewife explained her arrangement:

The sofas are a set that could merge together to provide one long line of sofas. But I arranged the pieces separately because of the large amount of space we have in the living room, and this arrangement allows suitable space for our interaction and watching television, rather than arranging them as one long line of sofas or as L-shaped sofa. (Participant 2, Appendix C, 2.3.6)

Some other living rooms were arranged with two seating areas, rather than one. Participant 3 and her husband arranged the furniture in their living room into different units and areas, with a seating area facing the television and another seating area in the living room, to the side of the television viewing area, as they did not like

to arrange all the furniture in their living room to face the television. Moreover, they provided a working area within their living room, in addition to other items to provide many different areas. Their living room furniture had not undergone rearrangement since they moved to their villa. Housewife 3 explained her living room arrangement

I like to arrange the furniture in my living room into different units and areas; I don't like to arrange the room as one unit. As you can see, the main sofa faces the television (television bench and book cabinets). I arranged this sofa with other sofa and two side-tables. I provide another seating area by using sofa, armchairs, and tables. I put a desk with a chair to provide a working area within my living room, in addition to many drawers, tables and chairs that make other units and areas. (Participant 3, Appendix D, 2.3.6)

Similarly, participant 6 also preferred two sitting areas, as shown in Figure 5.5, and was also constrained by the architecture of the room, saying, "I like to arrange the furniture in my living room into two sitting areas. I don't like to arrange the room into one area; also the architecture of the room forced us to do that." (Participant 6, Appendix G, 2.3.6).

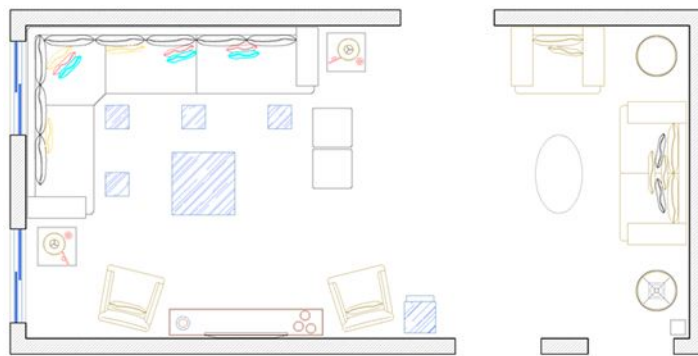


Figure 5.5: Showing the furniture arrangement in living room 6

Participant 5 divided her living room further into three areas: a sitting area facing the television for daily family gathering and a dining area as well as another, more formal sitting area, that was used when receiving guests. She described how she divided the functions of the room with the furniture and the decorative elements:

I love to use my living room for three functions: eating, family gathering as a daily activity and receiving guests. Really, I love furnishing my living room with two sitting areas. I furnished the room with a limited number of sofas because I would like to re-arrange it every 6 months and the large number of sofas limited my desire for rearranging the furniture in my living room. So I used limited furniture within the space, to fulfil the three functions. I divided the functions in the room by using furniture and the decorative elements, not by using the main features of the room, such as floor, walls and ceiling. (Participant 5, Appendix F, 2.5.14).

The living room of participant 7 was also divided into three areas: a sitting area, a dining table area, and an entrance area with access to stairs and an outside door, as shown in Figure 5.6. She explains her reasons thus:

I think this is the most suitable way of arranging the furniture, as the main sofas occupy the wide space and face the television and the dining table faces the service window between the kitchen and the living room, so serving is easier. My living room furniture has not undergone re-arrangement since I moved to my villa and purchased the furniture.” (Participant 7, Appendix H, 2.3.6).

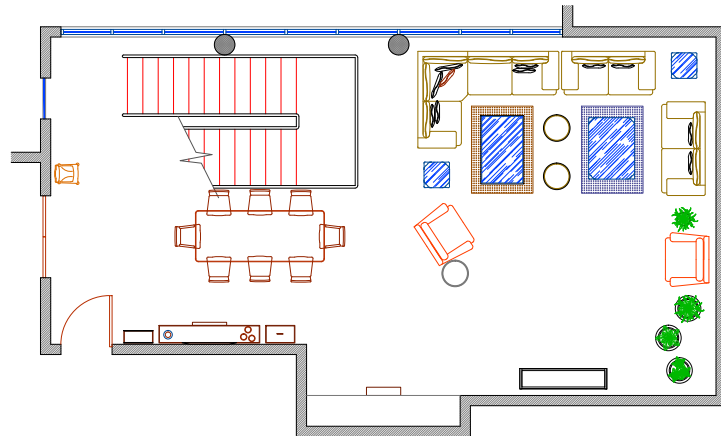


Figure 5.6: Showing the furniture arrangement in living room 7

Similarly, participant 4 divided her family living room into different areas by using furniture and the decorative elements, as well as the main feature of the room, the ceiling. One area was for sofas, the second area was for the dining table and the third area was an entrance area for the villa roof, connecting the living space with the

outside sitting area and playground. The television was the focal point for the sofas' arrangement in this living room, and she put the dining table near the kitchen, leaving empty space near the stairs, main door and garden door to provide easy movement (See Figure 4.32 in Chapter 4). The living room of participant 9, was also divided into three sections, where the television was the focal point for sofa arrangement and the dining table was near the kitchen, while there was another sitting area facing the bookshelves, (see Figure 5.7). However, she explained that this was not her preferred arrangement, saying,

I don't want to arrange my sofas around the television as focal point for the living room furniture. I would like to arrange the furniture in the room as a U-shape facing the window that views the courtyard (swimming pool and garden) to provide a beautiful view while we are sitting and gathering or as a hexagonal shape to sit beside each other for better gathering and discussion. (Participant 9, Appendix J, 2.3.6).

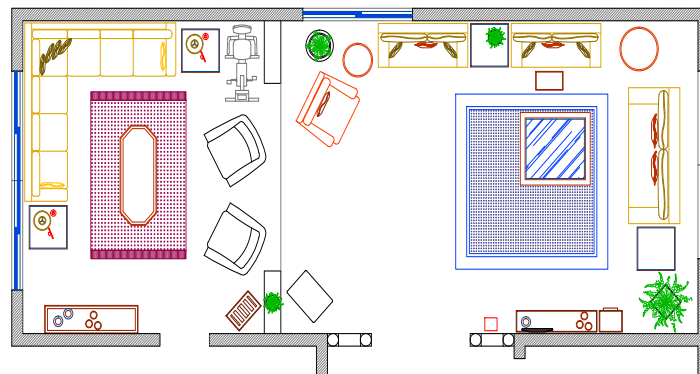


Figure 5.7: Showing the furniture arrangement in living room 9

Participant 10 stated that she rearranged the furniture in her living room every three months. Currently, the living room was divided into a sitting area and a dining area near the kitchen, as shown in Figure 5.8.

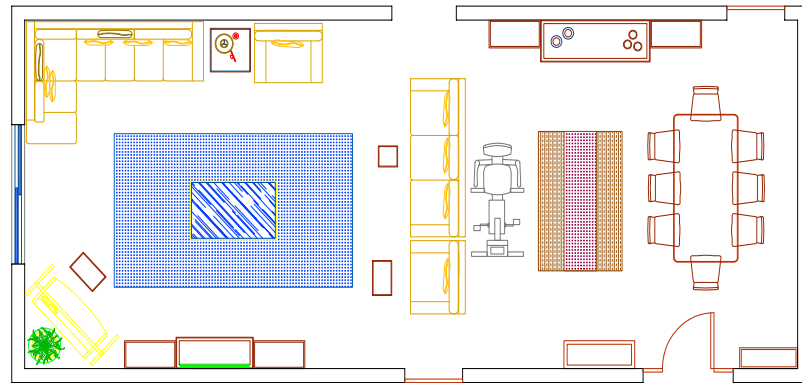


Figure 5.8: Showing the furniture arrangement in living room 10

Participant 11 explained that her living room furniture arrangement possibilities were limited due to the many doors that open into the living room (four doors), in addition to the location of the TV and wires. This made the television the focal point for the sofa arrangements within the living room and the dining table was located near the kitchen, as shown in Figure 5.9.

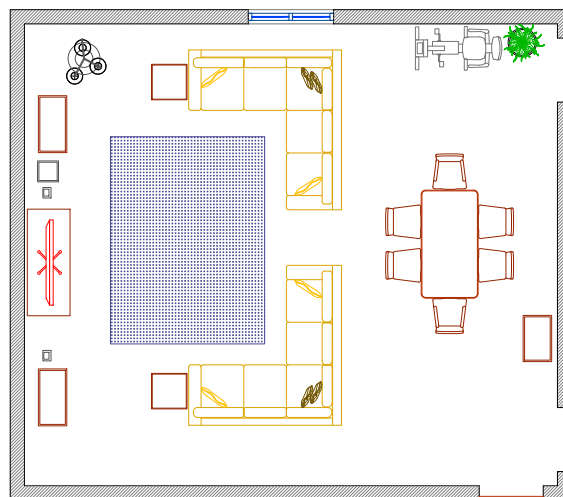


Figure 5.9: Showing the furniture arrangement in living room 11

Figure 5.10 shows the living room of participant 12, which was divided into three areas (working, sitting and dining). The sofas were arranged around the television as a focal point, and the dining table near the stairs, to serve the food easily from the kitchen that is located downstairs. In addition, there was a working table that is placed near the book cabinets and computer desks.

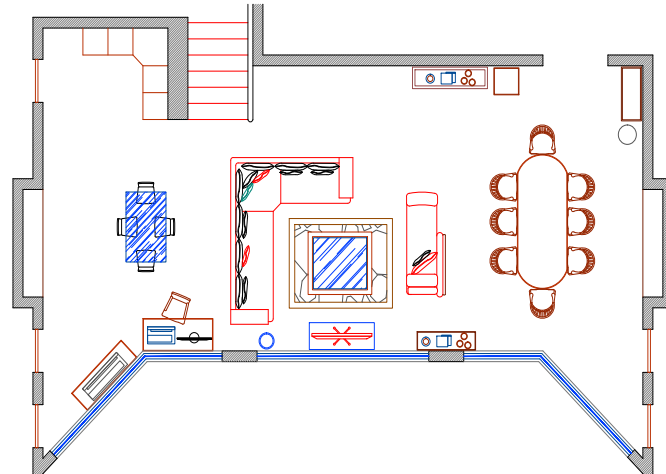


Figure 5.10: Showing the furniture arrangement in living room 12

Interior designing and arranging are different from housework. Designing and arranging are the major tasks for Saudi women in their homes, because of the presence of the maid in Saudi homes, which leaves the responsibility of housework to the maids, such as cleaning, tidying, washing and ironing clothes, cooking and food preparation, and taking care of small children while the mother is at work. Housewives 2, 3, 7, 8 and 9 said they cooked by themselves, as the maids in their home are not responsible for cooking. Generally speaking, it appears the maid has no role in designing or organising the living room, as participants stated that when the maid changed the position of furniture while cleaning, the housewives returned every piece to the same place, as some housewives do not accept the maid making adjustments. However, there was an interesting explanation from housewives 10 and 4, who thought there was a small role for the maid in arranging their living rooms, as housewife 4 explained: “While cleaning and tidying, she can make some changes,

but I have to see if it suits the room, so I can leave it as it is; if it does not, I change it. The maid can't make big changes: just changing the place of plants, for example."

5.3.5 Alterations and satisfaction

Most of the living rooms had been furnished only once since the residents moved to their current homes, although changes in décor may have been made. For example, housewife 2 explained the small décor alterations her living room had undergone and the reasons for doing this:

We have furnished this room only once since we moved to this villa, and our living room has undergone small décor alterations every year...mainly just adding beautiful little touches by adding cushions and throws that establish a feeling of newness and colour to the living room. We've also added some accessories such as a vase, lantern, lighting, and wall pictures (Participant 2, Appendix C, 2.2.2).

Housewife 5 had made more significant alterations, which included painting a wall and making a new floor cover, and had also upholstered the sofa bed, changed the colour of the dining table and added the formal sitting area that was used by guests.

Table 5.1: The alterations made by participant 5 in her living room

When did you alter or re-arrange your living room furniture?	Why?	What changes were made?	What is the function or purpose of this change?
One year ago	Renew the furniture and decoration; it was old fashioned and the heavily used	Redecorated the walls with paint, new floor cover, and upholstery of the sofa bed, changed the colour of the dining table and added the sitting area used for guests	Living room with dining area and sitting area for receiving guests

Participant 9 stated "I upholstered the sofas three times, because they were overused." Housewife 11 also made some changes to the living room. She reupholstered the sofas with colourful fabrics, added wall paper to the living room wall and added some colourful accessories. Housewife 12 had made more changes in

the living room, as she had made alterations at about three different times, as explained below in the table:

Table 5.2: The alterations made by participant 12 in her living room

When did you alter your living room furniture?	Why?	What changes were made?
12 years ago	To renew the living room furniture	Reupholstered the sofas and changed the dining table, because they were heavily used
7 years ago	To renew and add colourful furniture	upholstered the sofas with colourful fabrics and added new tables and cupboard
5 years ago	There was a need for additional function within the room	Added the work table and bought a new television

The level and type of changes and alterations made by the housewives represent the level of satisfaction that they were looking for in their living rooms. Most of the participants were satisfied with their living rooms designs and furniture, as explained by housewife 2.

I am satisfied with my furniture; the sofas are generous in size, to provide a place for all of my family members while gathering, and the simplicity of furniture design speaks to the simplicity that I want and prefer in my home. The important target for me is easy-to-clean furniture, which my current furniture does provide. (Participant 2, Appendix C, 2.5.14)

According to participant 5, she was satisfied with her living room design “because I decorated the living room with my art work and used a delightful colour scheme that correlates with the colour scheme of the dining set, adding a neutral colour such as gold, that provides the luxury that I am looking for.” Participant 3 said that she was satisfied with the dark colours used in the room, the type of lighting, the furniture arrangement in units, and the collection of furniture pieces.

Some participants were looking for future changes, either complete or partial. For example, housewives 9 and 12 stated that they would like to renew all the furniture

and change the interior design of their living rooms, because they were getting bored with the current design and the furniture was overused. However, others wanted partial changes. Housewife 8 said, “I would like to upholster the sofas or buy a new American furniture, without changing the tables and book case. I could change the floor to marble and re-paint the wall.” (Appendix I, 2.8.7). All these changes would give her the new style of living room which she is looking for. Housewife 11 wanted to renew everything in the room except the dining table “I would like to change and renew everything in the room (floor, sofas and accessories), but without changing the dining table. I want to change because the living room furniture is overused” while the desire of housewife 10 was to change the sofas only, because they were overused.

So far in this chapter, three main areas of women’s decisions related to home design participation have been discussed. The first decision related to the structure of the living room and its location in the home. This type of decision is very important and shows how a Saudi woman tries to show her power and prove her ability in different home design roles. The second type of decision is regarding the interior design of the space used for daily living: choosing furniture, arranging the pieces and decorating the space. The third type of decision is making alterations in the living room design, for example: changes in the living room furniture, adding accessories and rearrangement of the space. However, it could be justified at this point to draw together the more physical aspects before going on to the external design influences and the emotional significance of objects.

5.4 The influence of magazines and furniture shops

This section analyses the influence and role of advertising in magazines and furniture shops in the construction of women’s taste in their living rooms design by introducing objects and furnishing ideas into the home environment. When the researcher asked the participants “Do you read magazines that give ideas or inspiration for improving your home interior, or do you search for any ideas on the internet?” their answers were interesting and revealed varied sources. Participant 3 said she used design magazines for ideas, while Participant 6 mentioned that she read design magazines and used the internet as well: “I use design magazines for ideas such as Florida design, Sayidaty for décor and Al-Bayt magazine. In addition to

searching about new ideas for decorating the living room on the internet by using Google images”. Participant 4 used design magazines, shops’ catalogues and the internet; she said, “Yes, such as Homes and Gardens and Florida design magazines, and shops’ catalogues such as IKEA, ID Design, Pottery Barn and Home Centre. I search on the Internet for decoration ideas by using Google image”. Participants 9 and 10 said they used social magazines and shop’s catalogues “Yes, social magazines such as Sayidaty, and shops catalogues such as ID Design.” Participant 12 used shops’ catalogues and internet ideas “Yes, shops’ catalogues, such as ID Design and IKEA. I asked my youngest daughter to search on the Internet by using Google image”.

One housewife, participant 7, only looked for ideas in the shops’ catalogues, saying “I just read IKEA catalogues”. On the other hand, some participants (1, 2, 5 and 11) only refer to digital sources. Participant 1 said: “I use furniture websites for ideas, as well as an application I downloaded to my iPad so I can see all the styles and photos.” Participant 2 said she rarely used magazines for ideas but she usually used the internet “searching in Google images by typing ‘living room ideas’.” Participant 5 said: “I do not use magazines, I search on the Internet for decoration websites. The website I most like is engineering forum and using Google image”. Similarly, participant 11 said, “I haven’t read magazines for décor ideas, but I searched on the Internet by using Google” The interesting statement from participant 8 revealed that she used many sources for her living room design ideas (magazines, internet and even a TV channel). She said “I read social magazines such as Sayidaty, Laha, Haya, and Zahrat Al-Khaleej, for entertaining myself and finding some ideas; I asked my daughter to search on the Internet for decoration ideas and we have in the television Home channel in Orbit that shows different ideas and designs for the home as a daily show.”

With reference to magazines, shop catalogues and Internet images used by the participants for finding ideas for their living room designs, these sources of illustrations and photographs work as a kind of communication that encourages the women to find furnishing ideas and buy and arrange furniture in their home spaces,

following the ideas expressed in these visual data. The magazines read by these Saudi women in Jeddah and mentioned as being the source of inspiration and many ideas for improving their home interior and constructing their taste, include a number of social magazines which have a décor section, such as Sayidaty, Haya, Laha, and Zahrat Al-Khaleej, while most of the other sources are specifically design magazines and shop catalogues, including ID design, Al-Bayt, Florida Design, IKEA, Better Homes and Gardens, and Pottery Barn.

This section highlights how the market influences the living room designs and women's taste in furniture and style. To establish this the participants were asked, "What are the furniture stores that you usually buy furniture from?" In answering this, several participants expressed their enjoyment in going to furniture shops. For example, Participant 1 said "I entertain myself by perusing furniture stores, even when I don't need anything in particular—just to get ideas for decorating and adding accessories—such as visiting stores like Pottery Barn, IKEA, and Rawaea Almaktabat." Similarly, participant 6 admitted "I go to furniture stores when I don't need to buy anything in particular—by entertaining myself with browsing the new of furniture and decoration, such as visiting stores like Habitat, Options, Batal design, Pottery Barn, IKEA, and Rawaea Almaktabat." Participant 8 also said "I go to many furniture stores for entertainment and finding ideas, it is like a hobby, such as Home Center and IKEA for accessories ideas and Al-Qutub and Saqqaf furniture store and Class Décor for their ideas and new furniture."

Participant 2 listed the shops that she goes to "I go to many furniture stores such as Dimos, City W, Home Center, and other stores." Participant 7 also added, "visiting stores like Natuzzi, Ligne roset, Roche bobois, and Habitat, but I go to Pottery Barn and IKEA to get some ideas". This diversity of sources can be seen in the variety of furniture and collection of objects in the five living rooms, which were analysed in more detail earlier in Chapter 4. Participant 3 mentioned her favourite shops from which she bought her unique furniture, saying "I go to furniture stores when I need to buy anything in particular, visiting stores like Habitat, Elegance Home and Al-Zahrany for antiques". Participant 4 bought her living room furniture from a wide

range of shops. She said: “I go to many furniture stores when I need to furnish my home, such as Home Center, IKEA, Midas, City W, Options, Pottery Barn and ID Design”. The furniture bought by these participants was shown and analysed earlier, in Chapter 4 (see cases 3 and 4).

A wide variety of furniture models and style options that engage the women to buy and furnish their living rooms with and to construct Saudi women’s taste within their home space interiors are shown in Table 4 of each housewife’s interview transcripts in the appendices. IKEA, Pottery Barn, City W, ID Design, Home Center, Options, Batal Design, Elegant Home, Al Qutub and Saqqaf, Class décor, Rawaea Almaktabat, Habitat and many others furniture stores were visited by the housewives in Jeddah for buying furniture and decoration objects for their living rooms or capturing ideas to improve their living space interiors.

This section also addresses the factors that influenced the women’s decisions when buying furniture: how women make furniture choices regarding the variety of displayed furniture to furnish their living room. These factors are shape, fabric and colours, style, comfort and quality, price, size, and whether it fits with one’s living room design. Participant 1 declared that colour was the first factor she would look for “The first factor is the colour, then the quality and comfort, and whether it fits with my living room style.” However, participant 2 was more interested in style and quality, as was participant 3, who said “The first factor is the style” Participant 4 looked for specific style and fabric colour: “Modern furniture [...] the main factor is choosing sofa fabric as dark colour (neutral colour) as possible for heavy daily use.” However, Participant 5 said “the main factor is its suitability to the room space and theme.” Some participants were more practical, stating that the need for furniture and the financial budget were the factors that influenced their decision most. Participant 9 said “The need for it [...] its price related to our budget,” while Participant 8 similarly mentioned “The need for it, my budget [...] the main factor is its suitability to the room space and theme.”

It can be seen how these factors influenced the Saudi women's decisions when furnishing their living spaces through the types of furniture that the housewives bought, the specific style of furniture that they brought into the home space and the specific colours used in the living room interiors. These factors can be observed in the living rooms' interiors that were discussed and analysed previously, in Chapter 4.

5.5 The significant relationship between woman and living space

This section focuses on how the women's memories are contained within furniture and decorative items in living spaces, by listening to women's experiences with their living space furniture and how they translate their experiences into memories. It also addresses the favourite pieces of women in their living rooms. The photographs taken by participants in this study were used in this chapter to assist in analysing the living rooms' interiors, to highlight the important aspects of the women's lived experience. The analysis is now moving towards seen and heard data, as it was considered that an understanding of the living room context and the housewives could not be gained only by examining photos but rather would be constructed by the women themselves videoing the living room context and explaining their lifestyle, choices and interaction with objects. Participants were provided with a camera and asked to take video of their living room surroundings and explain their lived experiences, memories and objects that were important to them. These videos provided the researcher with the opportunity to document the housewives regarded as meaningful to and read any non-verbal signals from the participants. Each housewife has had a unique experience, and has a special story to tell. The video records were re-used for analysis by playing, zooming and repeating the significant things housewives focused on, in which I benefitted from using the video record to construct the research knowledge. The women's experiences were investigated through listening to their own voices in the video record; however, due to privacy issues, these video records cannot be shared in this research, as the participants' voices could be recognized.

5.5.1 Women's memories contained within furniture and decorative items

The home symbolises different memories from the meaningful events that have occurred in it, and the room's objects hold these important memories for the residents. This section will examine how furniture holds an important value for its users, especially women. Most participants declared that their living room furniture as a whole held pleasant memories of family members gathering. In case 2, each piece of furniture had become part of the memories associated with the housewife in family gatherings, tracing the growing up stages of small children and grandchildren. Memories were recalled by the inclusion of this furniture in the space, such as the pleasant times that the housewife spent with their previous neighbours while gathering in her previous flat: that memory was represented in the set of tables used in this living room, which were used in the old flat that she lived in for twenty years. The memories recalled offer a glimpse into the housewife's long relationship that still linked her with her previous neighbours and flat, and the sense of belonging and of being in close connection with them.

In her living room video record, participant 2 highlighted a further memory associated with living space 2, which was captured in the sofas that reminded the housewife of the surprise she and her family experienced when her married daughter bought them as a gift when they moved to their new villa. As explained in the interview, the daughter wanted to make this gift a surprise, showing her happiness as her family moved into a new home. She also wanted to enable them to feel that she was still with them while they were using the living room, even though she was no longer living with them. In general, it is a cultural practice in Saudi society that, when any family members move to a new home, other members of the family buy a gift for the home. There were no pictures of the family members displayed in this living room, as - for this family - a religious restriction forbids displaying family photos other than in albums. It can be argued, then, that it is the living room's furniture in case 2, rather than family photos, which are used to recall the important family memories in this living space, because certain items of living room furniture are the most valued home objects for the housewife in case 2. The sofas (a gift from their daughter) and the tables (moved from the previous home) carry memories that narrate the meaning of the space and the family relationships. How this furniture has

been used and arranged in the living space to preserve memories will be discussed later. The participant explained her feelings thus:

My living room furniture as a whole is very important to me, because it is part of my daily life and each piece becomes part of beautiful memories associated with my family members, such as family gatherings and watching my small children and grandchildren grow up. There are memories represented in the set of tables, because they are the same tables that I used in my previous flat, in which I lived for around 20 years, which represent the pleasant times that the family spent with our previous neighbours while visiting and gathering in our previous flat. These tables moved to this new living space with all the memories we had of our long and lovely relationship with our previous neighbours. The sofa reminds me of the surprise I experienced when my married daughter bought it for us as gift when we moved to this villa. (Participant 2, Appendix C, 2.8.3)

This argument is supported by the work of Daniela Petrelli, a professor in interactive design research, and Steve Whittaker, a professor in human-computer interaction who argue that “while homes are primarily a space for practical and social activities, they are also where individual and collective memories accumulate [...] many of the most highly valued home objects relate to memories, making memories crucial to understanding home and family technology” (Petrelli & Whittaker, 2010, p.153).

In case 3, the memories contained in each piece of furniture were highlighted by the housewife both in her interview and in her video record: for example, the memories evoked by the large table in the entrance of the living room (see Figure 5.11). This piece of furniture was a dining table in her previous villa, but now is used as an entrance table to recall the memories of the housewife, her family members and her guests when they were eating around this table. This change of use gave the table a more valuable position, in front of the villa’s main door, in accordance with its memory and value.



Figure 5.11: Large table in the entrance of living room 3, used for recalling memories.

Source: Fieldwork in Jeddah, Researcher, 2014

These furniture pieces, which had been moved to a new residence and a new room (living space) illustrate how furniture pieces can carry memories from home to home. Philipp and Ho, in their paper *Migration, Home and Belonging: South African Migrant Women in Hamilton, New Zealand*, support this argument and add that, in the process of migrating to and settling in a new place of residence, “objects brought from the previous place of residence can play an important role in the active (re)creation of a home and can transform ‘spaces’” (2010, p. 82). In this context, the big table in case 3 has changed its use and the set of tables in case 2 have been transferred from the guest room (in the previous residence) to a new use in this current living room. In addition to their new use, they have become repositories of memories about places, events and people. This gives these objects a unique meaning and significant relationships with the housewives and their families in cases 2 and 3, compared to other objects in the living room.

The methods used to recall memories differ between the housewives in this study. In case 1, there were picture frames with photos, displaying the residents’ childhood photos. Images can be used to recall memories of the important events of our lives or relationships with others, such as childhood, weddings or travel moments (documented in photos). As the anthropologist Daniel Miller (2008) asserts, materials like photographs that portray relationships with others are related to memory. Csikszentmihalyi and Rochberg-Halton endorse this view, by asserting that “photographs are the prime vehicle for preserving the memory of one’s close

Chapter 5 *The significant roles and relationship of women in the home environment relations*” (1981, p. 67). As we have seen, though, photographs are not the only way to recall memories: in case 2, there were no pictures of family members, but instead the furniture itself was used in this role. In case 3, furniture, picture frames, and travel souvenirs were used to recall the memories of the housewife and her family. Specific items used to recall memories in case 4 included an achievement certificate, a wedding souvenir box, photos, and travel souvenirs (see figure 5.12). Thus I found that living room interiors contain the capability to recall important memories by displaying photographs of family events and travel souvenirs, or even the furniture itself.



Figure 5.12: Showing the Mickey and Minnie mouse models brought from Paris Disneyland.

Source: Fieldwork, living room 4, Researcher, 2014

My concern now moves to the ways in which these memorable items are combined, as the construction of memory in the space is not just within individual objects located in the space, but also in the ways that these items are placed together in the room. In case 1, these residents’ childhood photos were located in two places in the living room. The first place was the pink wooden shelving unit that functioned as a unique item in the living room context, located alone on one wall and filled with these valuable photos, to present its significance for the residents which was recorded by housewife 1 in her video record; she also took a photo of this pink wooden shelving unit to highlight its value to her, (see figure 5.13 below). The second place was on the side table located between the sofas most used by the parents, to cheer them with memories of the childhood of their girls, as explained by

housewife 1 in her interview, video record and the photo taken, which is shown in Figure 5.14 below.

As you can see the photos in the pink wooden shelving unit which is filled with our valuable photos. Also here beside you, on the side table, my girls' photos, I have put them here to cheer us while sitting on these sofas, with our daughters' childhood. (Participant 1, Appendix B, 2.8.3)



Figure 5.13: The pink wooden shelving unit filled with valuable photos in living room 1

Source: Fieldwork in Jeddah, Participant 1, 2015



Figure 5.14: This side-table in living room 1, used for placing memorable photos.

Source: Fieldwork in Jeddah, Participant 1, 2015

In case 2, the in-depth explanation by the housewife in her video record highlighted that the location of the tables, especially the coffee table, at the side rather than in the centre of the sitting area, was to give the table protection from being broken while the younger children were using the centre of the room for playing and watching television, as it was a glass top with metal stand. The housewife 2 put it aside in order to save the table and keep using it, while remembering the memories of her valuable relationships. The sofas were covered by throws for protection, to maintain the items' lifespans, and to recall the memory of the daughter's surprise gift. In case 3, the location of the table in the entrance of the living room and in front of the main villa door, was associated with other memorable items, such as picture frames, some wedding memorabilia and collected sculptures marking memories of travel destinations, along with other decorative items such as candles and flowers, as seen in Figure 5.11 above. This location gives this table and the other memorable items the position in the home façade that represents their valuable status for housewife 3, as well as confirming the relationships with family members and guests, to mark special times to be remembered, as explained by housewife 3 in her video record. In case 4, the achievement certificate, wedding memorabilia and travel souvenirs were placed in cabinets and shelves to protect them as well as to display them, as the housewife described in her video record and also displayed by taking the photo shown in Figure 5.15.

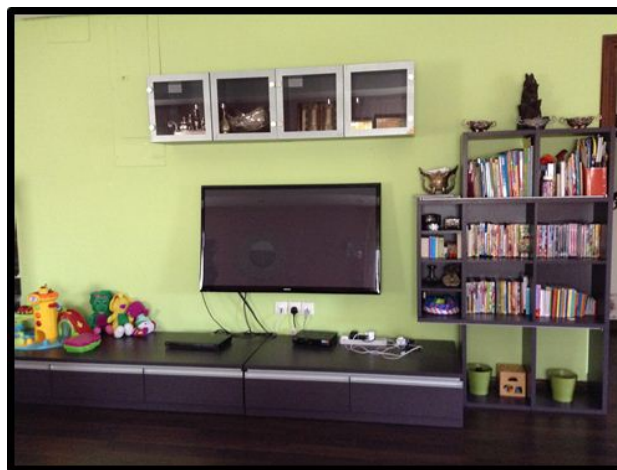


Figure 5.15: The memorable things were placed in cabinets and shelves in living room 4

Source: Fieldwork in Jeddah, Participant 4, 2015

The cabinets used to house these memorable possessions played a role as a container for important objects, which gives the cabinets a symbolic weight in the living room as well. The wedding souvenir box had a significant position, as it was located in a corner that faced the main entrance of the villa roof and was associated with other valuable items to represent its significance for the housewife. It was placed in a prominent place, where it could be easily observed to remind the housewife and the family of this specific occasion. Family photos of the residents in case 4 were arranged in picture frames and placed on the living room walls to give those residents the chance to see them while sitting in the room, to capture the feelings and memories associated with a decade of family life.

Memories are associated with objects, so objects (in this case, furniture pieces and decoration items) can provide symbolic associations with past memories, including persons, events, relationships, and the self. Thus, if an object has a memory associated with it, it becomes an important object that formulates many emotional meanings. The lived memories that are related to people or events give their values to the objects, and then these objects give meaning to the space. Heather Whitmore, who studies possessions as links to identity (2001) observes, “objects can represent achievements, social relationships, and embodiments of personal goals and feelings” (cited in Phenice and Griffore, 2013, p742). In this research context, the important intimate memories listed are reminders of an important event (weddings or birth of children), a significant achievement in a person’s life, and travel to specific destinations. The housewives referred to objects that were representative of personal achievement for which participants were proud to show off in their living room and portray their pride. Other memories signified relationships, such as times with family, gifts which express a relationship between giver and recipient, and relationships with neighbours. Housewives referred to objects that were representative of their valued relationships in their living room. These objects were photographs, gifts, furniture, and items that signified those relationships within the living space and served as reminders of those relationships with the important people in the participants’ lives, friends, neighbours and family members.

The anthropologist Nicolette Makovicky suggests that “collecting and remembering were intimately connected; the need to accumulate and store objects not being grounded in a compulsion to systematize, but in a certain intimacy between the collector and his or her artifacts” (2007, p. 303). In the living room context, the system of collecting these memorabilia in the spaces works to refresh and remember the intimate memories for those housewives and their families. Collection is not the only form of remembering, as the way of displaying objects also play a significant role. Jennifer Gonzalez, (1995), suggests that the organisation of mementos can exist in many forms: “a careful, visual arrangement of mementos and heirlooms, on the one hand, and a jumbled, hidden assembly of dusty and unkempt objects, on the other, can both constitute a material memory landscape” (cited in Petrelli and Whittaker, 2010, p. 154). In the living rooms in this study, memorabilia are collected, displayed, arranged and used by the housewives and their family members in the living rooms. Using is more important than preserving them in a hidden place, if the function is to recall personal memories on a daily basis. My research explores the space of families with children. The family home is a rich, varied composition of personal objects, where family members keep physical representations in their spaces of their past and present life. Families then become active actors to build future memories in these spaces. In everyday life, they bring the past into the present through the presence of their moments in the living rooms. Photographs are generally the most common memento for personal memories, followed by the furniture and objects in the living rooms that are used daily, which are as special as photos, because they become mementos through their use, thus building new memories for the future. As Makovicky asserts, the elements in the closet come together in one collection “the past doings, present concerns, and future aspirations of the family” (2007, p. 297).

The decorative objects and furniture that participate in the construction of memory in these living spaces materialize the residents’ identity. Physical memorable objects may be of particular significance to just one person (the housewife) or to some of the family members, but they are accessible to everyone. The availability of these objects in the living room encourages the family members to use and share their

values, and this interaction can be a way in which to present their identities. Rapoport (1985) suggests that “Furnishings and mementos play a major role in communication of identity and status. They help take possession of space and reflect people’s lives, such as their travels, experiences, places lived, and family ties” (p. 263). Moreover, the identity is structured through the experience of memories “as a core means of constructing, developing and maintaining a sense of identity, woven out of memories and experience” (Hecht, 2001, p. 129). Those memorable objects located in Jeddah living rooms are a way to communicate people’s status and identity. The participants themselves agreed that they conveyed messages to others with the objects they displayed and used in their living spaces. These messages were about who they are, their interests, where they have been, their family backgrounds, and the people who are important to them. For example, in living spaces 2 and 3, furniture reflected places lived in before, while in living rooms 1 and 4, there were many photos reflecting family ties. This role of communication was seen also in living spaces 5, 7 and 8: their memorable objects (handiwork) displayed on the living room walls or decorating the living room corners were signs of achievement, as the housewives focused on them while videoing and photographing their living spaces, which can be seen in Figure 5.16. Travel mementos can reflect people’s status, as shown in living rooms 12 and 4 (see Figure 5.17).

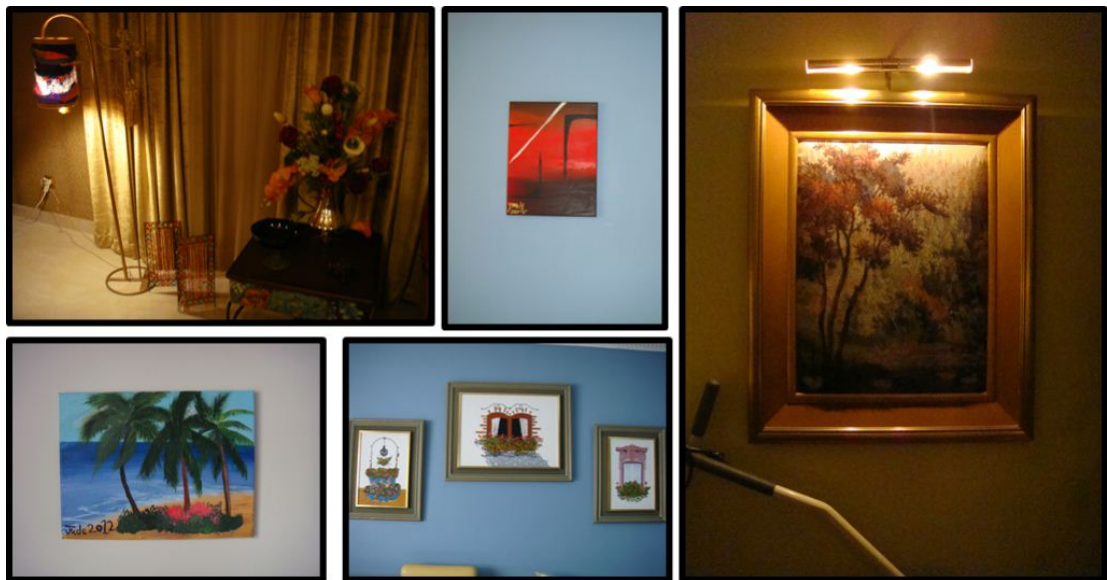


Figure 5.16: The memorable objects (handiwork)
Source: Fieldwork in Jeddah, Housewives, 2015



Figure 5.17: Travel mementos in living room 12
Source: Fieldwork in Jeddah, Participant 12, 2015

The objects in living rooms, such as furniture and decoration elements, serve a utility purpose for their users. However, the furniture within living rooms can be seen to carry more information about the relationships between space, furniture, and residents (women and family) in the contemporary home environment. While furniture is used for utilitarian family functions, it also functions to express their occupants' priorities, over and above utilitarian need, and to express meanings. Meaning is encoded into objects and can be read from them. It can be argued that furniture embodies women's experience and memories. This section discussed the women's relationship with domestic objects, focusing on how their memories and relations are contained within furniture and decorative items in their living spaces.

5.5.2 Women and their favourite pieces in living room

While the housewives had not consciously contemplated expression of their identity through the design of their living spaces, they were able to articulate that they did have objects that represented their personal preferences, relationships, and memories. Although, to some extent, the messages of the objects may not be directly representative of the participant's self, they do serve to communicate messages about what is important to the housewives. As Jones et al. (2007) assert, items contained within the personal living space provide a behavioural record of values, attitudes, and interests. This section addresses the favourite pieces of women in their living rooms. Participant 1 listed her favourite pieces of furniture and decorative elements in her

living space as the sofa cushions, the pink shelves unit and the service tables, because she loves this style (even her clothes are always pink and have a similar floral pattern); moreover, it is a classic style so it will not look old or outdated for her, as she stated. She also mentioned in her video record the three-seater sofa and chaise lounge, because the latter was the most comfortable piece for relaxing and sleeping and she always had a nap on it, especially in the afternoon. The photos shown below, taken by the housewife, highlight these favourite pieces in living room 1.



Figure 5.18: The housewife's favourite pieces in living room 1
Source: Fieldwork in Jeddah, Participant 1, 2015

The favourite piece of furniture for housewife 2 was the single sofa chair located in the corner of the living room, which enabled her to watch the family members in front of her when they were gathered in the living room, as explained in her video record and when she took this photo (5.19).



Figure 5.19: The housewife's favourite sofa in living room 2
Source: Fieldwork in Jeddah, Participant 2, 2015

Participant 5 liked the sofa bed (see figure 5.20), which was used daily for sitting by the family and for sleeping by guests when visiting. The housewife preferred it based on its quality, ease of moving and washing the fabric and its high cost (8000 SR). All these factors made this sofa bed a favourite piece of living room furniture for participant 5, as she explained while she was videoing her living room.



Figure 5.20: The housewife's favourite sofa bed in living room 5
Source: Fieldwork in Jeddah, Participant 5, 2015

Housewife 6 liked the wall pictures located on the living room walls and some Egyptian furniture that she used in the guest room, as shown in Figure 5.21. The L-shaped sofa was the favourite piece of furniture for participant 7, because it was the most comfortable sofa for relaxing and sitting on, as shown in Figure 5.22



Figure 5.21: The housewife's favourite pieces in living and guest rooms.
Source: Fieldwork in Jeddah, Participant 6, 2015



Figure 5.22: The housewife's favourite L-shaped sofa in living room 7.

Source: Fieldwork in Jeddah, Participant 7, 2015

Participant 8 declared that her own handiwork (the picture on the wall) gave her a feeling of self-satisfaction and achievement; she also added, in her video recording and interview, that the bookshelf and storage unit shown in Figure 5.23 was a favourite, because she loved it when she saw it the first time in the store and it was above their budget, but then her husband bought it for her, so it remained important and valuable to her,



Figure 5.23: The housewife's handiwork and favourite book shelves and storage unit in living room 8.

Source: Fieldwork in Jeddah, Participant 8, 2015

In analysing the video records for some housewives, it was observed that they mentioned and focused on their favourite pieces of furniture while moving around the living rooms. For housewife 9, the striped fabric chairs were her favourite pieces of furniture, because they were simple in design, comfortable and had beautiful

colours. Housewife 10 mentioned her daughter's hand-drawn pictures that the housewife used to decorate the living room walls with (as shown earlier in figure 5.16), as well as the dining table, because it was hand-made, and she had used it for 24 years. Participant 11 mentioned her living room sofas. Finally, the work-table was cited and photographed by housewife 12 as her favourite piece of furniture in her living space, because she would spend the whole day sitting and working at it (see figure 5.24).



Figure 5.24: The housewife's work table in living room 12.
Source: Fieldwork in Jeddah, Participant 12, 2015

Here, we can see how the women expressed their sense of belonging and of being in close correlation with their surroundings by having favourite pieces of furniture or decorative elements in their living rooms. Their preferences are based on style, pattern, function, location, length of ownership, and feelings of honour (in relation to handiwork) and whether there is a memorable story behind the piece. All these favourite pieces were highlighted in the participants' video records, discussed in the interview, and also captured in photographs by the housewives, to show their most liked objects in their living rooms.

5.6 The power of women in the domestic living room

On Bandura's (1986 and 1997), Social Cognitive Theory distinguishes between three types of environmental structures, which are: imposed environments, selected environments and constructed environments. Imposed environments are those that individuals experience whether they choose to or not. Personal characteristics exert

little influence on the imposed environment. Selected environments are those that we choose to experience and thus, personal characteristics are highly influential in this domain. Finally, constructed environments are those that we create and thus, are highly influenced by personal characteristics. How are these three types of environmental structures experienced by the Saudi women in their home environments? It could be argued that those living spaces within the Jeddah home environments that are influenced completely by the women (full participation) can be considered as constructed environments (from construction stages to decoration), while the other living rooms, in which only the furnishing and decoration stages are influenced by women, can be considered as selected environments. We can see here how the wives have the greatest power in the families when it comes to being the constructors of living rooms design, and, in some cases, there is a parental joint power. If the wife works as constructor for the living room, this space for other family members (children and husband) is an imposed environment. One note to mention here is that, possibly because of their age, the children have not participated in the living room design. However, the decision-making power of children in designing other rooms—for example, their personal bedrooms—is another concept that could be investigated in future research. We can't say that the living room is totally an imposed environment for children and husband; as explained earlier, some housewives asked for advice or opinion from their husbands and children especially their daughters, so family members also exerted some influences. When multiple influencers were at work, a richer, sometimes confused information environment emerged, so later, in Chapter 7, a full explanation of the expression of individual identity and the expression of group (family) identity within the living rooms will be developed. Supporting the arguments in the previous chapter, I argue that there is no competition between the Jeddah living rooms' residents under study, as the furnishing and décor of the rooms are highly influenced by the wives' roles and decisions, while, in other cases (3, 9 and 10), the wife and husband are engaged in designing their living room as a joint decision.

The role of women in constructing the home can be clearly seen; in fact, many women participate in constructing the home design from the building stages. This contradicts the tradition that the woman's role is restricted to inside the home and the

male is the only person to participate in the home constructing process. It can be seen that these women are playing a significant role in the home construction stages and in being a main partner in the family, as seen in this research context. The concern raised by AL-Nafea (2006) identifies the changing of roles between man and woman in the domestic spaces in Saudi Arabia and giving power to woman. Regarding Akbar (1998) and AL-Nafea's (2006) claims, mentioned in Chapter Two, we can see a portrait of female roles appearing in the interior design of Jeddah homes, as this research has found that women shape the interior design of the living room in Jeddah homes in relation to their desires and in collaboration with their families' needs. The implication could be that families give the power and opportunity to the housewives to furnish and decorate domestic spaces, as they are considered the heart of home.

This has now come to the argument of whether we can view the domestic interior as the result of the women's personal expression. We can see the relationship between domesticity and femininity that casts the role of women as the creators of domestic interiors through the tasteful furnishings, aesthetic preferences and desired arrangement. In this case, as women saw themselves as responsible for maintaining the household in practical and aesthetic terms, and their identity appears within this context. I can argue that a female identity can be constructed in Jeddah's living spaces.

The women in Jeddah are associated with their homes. In this sense, they share the decision of selecting the home location and its structural design, in addition to positioning the living space. They participate in the interior design of the home space, furnishing, arranging, decorating and making alterations to the space. This can be seen whether the women work or not. Moreover, the women gain central roles in the home, whether they contribute financially to the home expenses and construction or not. This indicates how Saudi women have become more powerful in their home design decisions. As declared by Altorki (1986), who conducted research regarding gender among elite families in Jeddah city, "what this Jeddah woman is actually doing is reaching out for greater independence from the ties that bind her to her domestic duties" (p. 62). Altorki means by domestic duties daily housework such as

cleaning, washing, and taking care of children. In my research context, women in Jeddah were very keen to experience other domestic tasks, to express themselves through designing their home spaces.

It has been found that women in Jeddah try to define their roles within their family and society. This has a clear impact on the home design, in particular. It has been established that women participate more when the matter concerns their home and the design that takes place in it. This means that Saudi women in Jeddah have a visible influence on the home environment. These different experiences and roles of influence operated by Saudi women in their home environment are the starting point for their self-development and the change of social views through their actions in the design of their home.

5.7 Conclusion

On the basis of the series of interviews with housewives in the Jeddah home environment, it has been found that the living room is a site of women's design roles and preferences. Women are responsible for the design of their living rooms in particular and the home in general. The living room is a woman's place where she is not sitting imprisoned but where she is sitting as a creator. This chapter has also discussed the housewives' family roles within the home context.

This chapter has given a voice to the housewives, as they describe their success stories by talking about their experience and performance in their home in light of participation in decision making and designing their living room interiors in the contemporary Jeddah home environment. Their roles have been drawn in detail, regarding their participation in choosing the neighbourhood, constructing or buying the home, selecting the living room's position and use within the home and its furnishing, arranging the furniture and objects and adding the décor touches that formulate the final image of the living room interior design, in addition to their financial input. This chapter has also discussed how alterations were made by the women in the living rooms and highlighted their levels of satisfaction with these.

With reference to sources of drawings and photographs in magazines, shop catalogues and Internet images used by the participants for finding ideas for their living room design, these sources work as a kind of communication that encourage the women to buy furniture, find decoration and furniture arrangement ideas and construct the women's taste in their living room designs. Other furniture stores were visited by the housewives in Jeddah to buy furniture and decorative objects for their living rooms, highlighting how the market influences the living room design and women's taste in furniture and style.

This chapter has also addressed the relationship between women and objects in the domestic living room, how furniture and decorative items in living spaces hold an important value for their users, especially women. The women's memories were contained in objects, in the women's preservation of them, and in the way in which they were used, displayed and located within the living room context. The reasons for the location of such objects varied from being easily seen, being located in a significant position, or being in a location that protected them. We can see how the women's sense of belonging and of being in close correlation with their surroundings, by having favourite pieces of furniture or decorative elements in their living rooms. Living room contexts mean a great deal for women, such as relationships (family, gifts and neighbours), achievements (certificates), places (travel to specific destinations and old homes) and events (weddings or birth of children). The availability of these objects in the living room encourages the women to use and share their values, and this interaction can be a way in which women present their identities.

Regarding the presentation of the women's roles, we can distinguish between the three types of environmental structures explained by Bandura (1986 and 1997): constructed environments, selected environments and imposed environments. We can see how the woman has the greatest power in this regard within the family. In general, it could be argued that, the more women are involved in shaping and designing the home environment, the more meaningful the home context becomes.



CHAPTER SIX

Privacy, hospitality and the role of women

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Privacy, hospitality and the role of women

6.1 Introduction

6.2 Privacy and the location of living rooms

6.3 Privacy and the sight from outside

6.4 Privacy and hospitality in the living room

6.5 Hospitality and the guest room

6.6 The living room as a representative place for women

6.7 Conclusion

CHAPTER SIX***Privacy, hospitality and the role of women******6.1 Introduction***

This chapter discusses the privacy and hospitality concepts within the selected living rooms and investigates their significant relationship to women. First it discusses the privacy concept and the location of living rooms, then addresses whether the homes are overlooked from the outside (neighbours or the street). In a Saudi home, there are many spaces (public and private) so the accessibility to members of society differs in these spaces: the more public areas are open to formal guests and the more private areas in the house are open only for selected people. This chapter examines the levels of privacy and hospitality in the living rooms. This research considers the heart of the private area in Saudi homes, the living room, so the accessibility of society members is limited to those that residents allow using their living spaces, as stated by the interviewed housewives. The home may provide women with a retreat from the public gaze; it is also the place upon which women present the image of themselves to the others who will be introduced in this chapter. This chapter also discusses the hospitality concept and its relationship to the guest room in the home. The living space in the Saudi women's narratives has multiple meanings and constructions. It is perceived not only as a space of privacy, but also as a space in which hospitality takes place. Finally, we introduce the living room as a representative place for women. Thus in this chapter, I present two almost contradictory perceptions of the home.

6.2 Privacy and the location of living rooms

The interesting point found here is the location of some living rooms, which plays a major role in relation to privacy. The villas under study consist of two storeys vertically linked by a staircase which is located at the centre or side of the villa. The ground floor of the villa begins with a main door facing the entrance hall that works as a distribution area.



Figure 6.1: Showing the living room location on the welcoming ground floor of villa 1, while the first floor is private.

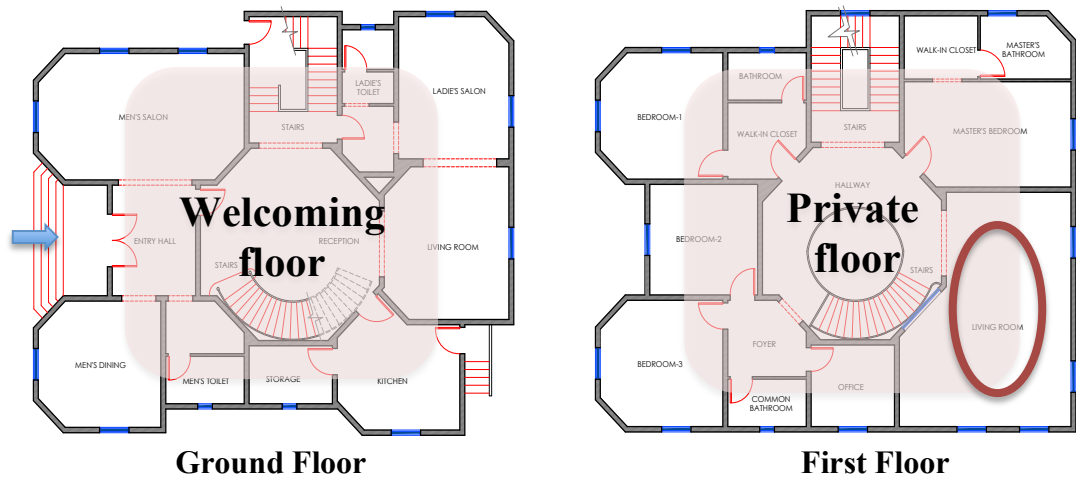


Figure 6.2: Showing the living room location on the first floor (private floor) of villa 2; also showing the welcoming ground floor of the villa

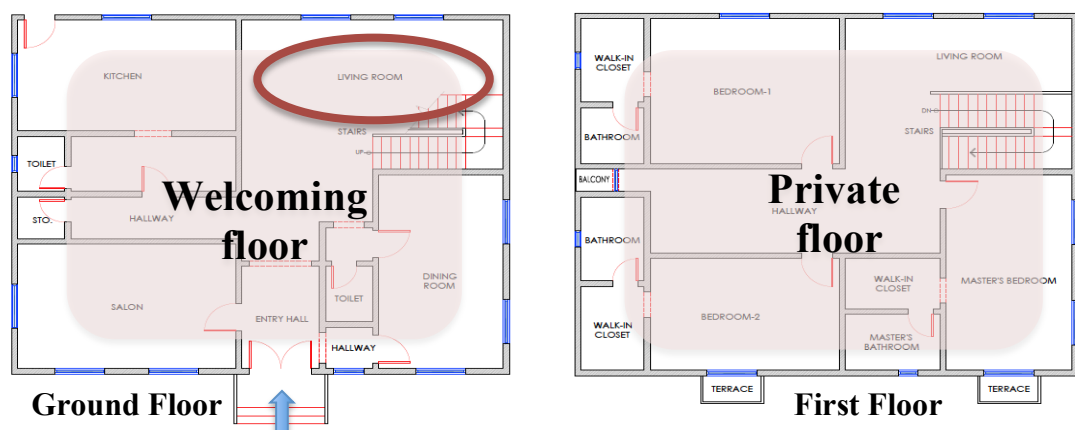


Figure 6.3: Showing the living room location on the welcoming ground floor in villa 3 and the first floor of the villa is private.

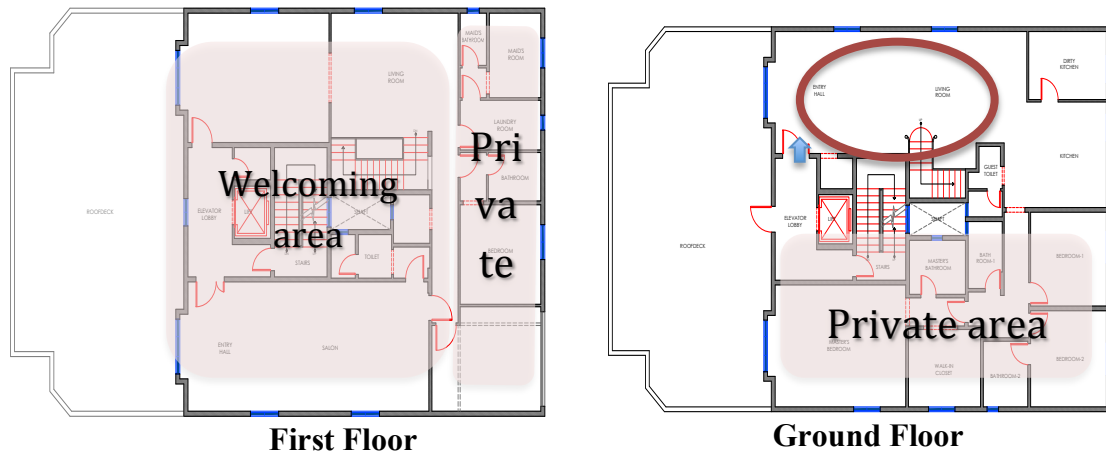


Figure 6.4: Showing the living room location on the ground floor of the villa roof 4; also showing the welcoming and private areas on the ground and first floors

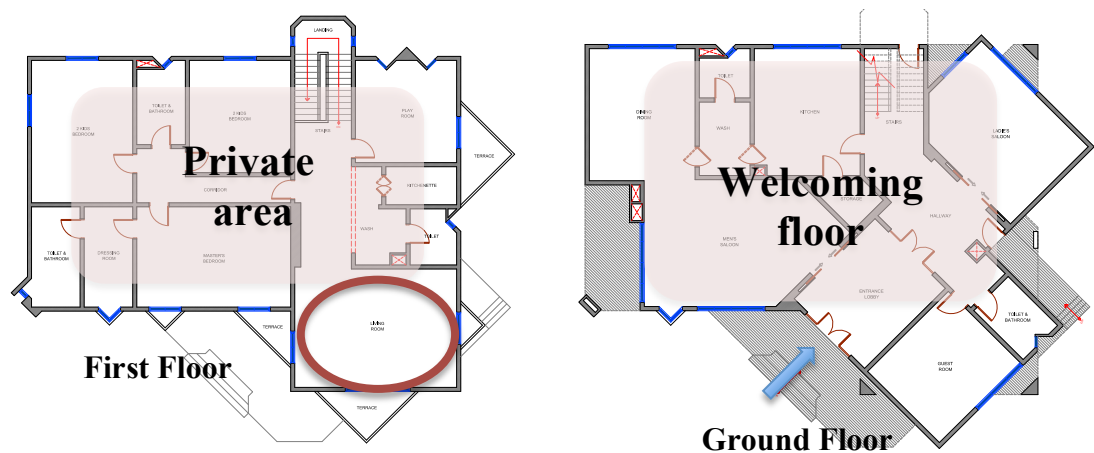


Figure 6.5: Showing the living room location on the first floor (private floor) of villa 5; also showing the welcoming ground floor

Regarding the living room's position in relation to the main entrance door, most participants stated that their living rooms were out of sight of the main entrance, as some living rooms were located on the first floor of the villa (as in 2, 5, 6 and 12). For example, in the plan of villa 2, shown above in Figure 6.2 the residents find it convenient to have a living room next to the bedrooms, so that the family activities can be concentrated on one floor, as also seen in Figure 6.5 for villa 5's design. In this context, the villa is turned into two domains, public/guest and private/family, separated by level. This was referred to by participants 5, 6 and 12 as "designing the first floor for family use and the ground floor for guest use". Other living rooms are

at the back of the villa ground floor, as the ground floor is divided into two zones, public and semi-public, so their living rooms are out of sight of the main entrance, this provides a space for family privacy in villas 1 and 3, shown in Figures 6.1 and 6.3 above, where the concepts of the back area and front area are applied. As explained by participant 1, “The living room is a more private area, as it is located in the back region of the villa, far from the main entrance”.

In villa 4 there is an interesting construction, shown in Figure 6.4, as the living room is located on the ground floor of the villa roof, where the bedrooms are also located, while the first floor contains both some private areas and welcoming areas. The main entrance for the villa opens directly into the living room on the ground floor, while there is another entrance for visitors on the first floor, as this villa roof is part of a building of many floors, and each floor has its one access. The living room location facing the main entrance makes it less private, as the concepts of the back area and front area are not applied in this villa. Participant 4 adds that there is no visual privacy in her living room “the living room’s disadvantage is that it has no privacy, as its located in front of the main entrance.” Participant 8 adds that to provide a visual privacy in her living room, as the main entrance door opens opposite the living room, which does not have a door, she uses a partition to solve this problem. She said “I use a partition to cover the entrance of the living room. This provides privacy for the family when the main door is opened.” Moreover, most participants stated that privacy was limited in their living rooms as according to the open-plan layout, there are no doors and the living spaces were designed to be open and connected to other spaces in the home, as can be seen in the above figures. The living rooms are more open, to provide more space for residents’ interactions. The family home is centred on the living room, which is a shared space that cannot be closed off from any members of the household for private use.

The meaning can be drawn here from how the living spaces are constructed through the lens of Goffman’s (1959) approach to private and public areas. Some housewives located their living rooms next to the bedrooms so the family activities could be concentrated in one floor. In this case, the villa is turned into two domains,

public/guest and private/family, separated by level. The location of living spaces in the home reflects women's desire for privacy in their homes. On the other hand, the living rooms can actually be walked into and used by visitors. The semi-public living rooms are located in the other half of the ground floor. In this case, these living rooms are thus the place for women's interaction with visitors.

6.3 Privacy and the sight from outside

The purpose of the windows in the living rooms is to receive light and fresh air. Most of the participants agreed that they used the windows for ventilation and natural light, as they were not overlooked by neighbours or people in the streets (visual privacy), saying: "there is no exposure from the neighbour." (participant 2); "there is no detection from the neighbour" (participant 3); "we are not overlooked by the neighbour" (participant 6) and "there is no view from the neighbour's house" (participant 8). Participants 4, 10, 11 and 12 all agreed. "there is no chance of being overlooked by the neighbour." Participant 9 added an explanation: "Yes, I use the windows in my living space for ventilation and natural light in the morning, because there is no chance of being overlooked by the neighbour, based on the design of the villa's high external walls." In this regard, it was noted that some windows had not been covered with blinds, curtains or shutters, while other windows were covered with light, transparent fabrics (such as organza and chiffon curtains), as seen in Figure 6.6.



Figure 6.6: The windows and types of curtains used in some living rooms.

Source: Fieldwork in Jeddah, Researcher, 2015

On the other hand, Participant 5 did experience privacy issues, but she solved this problem; she explained, “I use the windows in my living space for ventilation and natural light, but it is overlooked by our neighbour, so I try to leave the transparent sheet on.” In living room 7, one wall was designed with large glass windows from the ceiling to the floor, viewing the swimming pool area. The wide windows were not covered with blinds, curtains, or shutters, which provided an attractive view and lots of natural light in the morning, and there was no problem with the neighbour seeing, as privacy was achieved by the type of glass used in designing these windows, as shown in Figure 6.7.



Figure 6.7: Showing the large glass windows' design in living room 7
Source: Fieldwork, participant 7, 2015

This use of one-way glazing was also reported by participant 7, who said, “I use the windows in my living space for ventilation and natural light, because there is no sight from the neighbour, as the design of the windows has been planned so that the neighbour cannot see inside the home.” Similarly, participant 1 also explained, “I use the glass doors in my living space for ventilation and natural light, because the doors have insulated glass” and that she obtained privacy “by choosing a specific kind of glass, which cannot reflect the space interiors from the outside.” Living room 1 had wide glass doors overlooking the internal courtyard, providing openness and light from which the space and residents could benefit, but not allowing observation from the outside, which functioned to achieve privacy for both the family and the neighbouring dwellings (see Figure 6.8 below).



Figure 6.8: The glass doors in living room 1.
Source: Fieldwork in Jeddah, Researcher, 2015

The windows in the living rooms under study achieved privacy, as they were not overlooked by neighbours or people in the street; this was achieved by the specific design of the windows, the design of the villa's high external walls, or because the windows had been covered with light transparent fabric so that participants could use the windows for ventilation and natural light.

6.4 Privacy and hospitality in the living room

Privacy and hospitality influenced the living room design in terms of its accessibility to non-resident users. Furnishing the living rooms with much furniture is related to hospitality and creating an inviting space, as there were many furniture pieces in these living rooms, in total, a number that exceeded the number of residents (family members). Furthermore, they were not used daily by them, but only when guests came to visit, as in living rooms 1, 3, 5, 6, 7, 9 and 11.

Most of the housewives stated that their living rooms were used for residents gathering with their close family relatives (female and male), such as sons, daughters, sisters and brothers and sometimes close female friends and female neighbours. It was found that the desire for privacy in the living room was less marked towards female than male guests, and relatives rather than friends, so males and friends were more of a concern in terms of privacy in the living space than females and relatives. Residents in their home need to have a private life, however, the degree of privacy and ways of maintenance differ from one to another. The

categories of guests and the room that could be used for hosting them were clarified by the participants in their interviews (their answers are listed in Table 2.7.1, in each appendix). Participant 8 stated, “My living room provides privacy for my family, but also hospitality for close family relatives”, while Participant 12 said, “My living room provides privacy for my family and hospitality for specific people, such as close relatives.” Guests were hosted in rooms of different degrees of formality, according to their closeness to the woman and her family. Unknown people did not use the participants’ living room, because it is, to them, a more private space than the one that can be shared with unknown people. To make up for this, there is a separate formal guest room in which to gather with the strangers, or even with formal female and male visitors, which will be discussed later.

Privacy nowadays has become a more personal issue, and not totally related to religious considerations or traditions, due to the changes in social life, as the attitude of each family influences the acceptance of visitors into their home. AL-Nafea (2006) supports this claim in her assertion that the notion of privacy has shifted and has been diverted away from being a religious requirement to becoming a decision of personal choice. All the housewives agree that privacy in their living rooms was driven by their personal choices; some of them said that it was a personal choice related to religion only and others agree that it was a personal choice based on both religious and social requirements. On the other hand, participant 4 declared that privacy now is a more personal choice and not related to religious and social requirements. The privacy boundaries in those participants’ living rooms varied. We can see various families dealing with privacy in their living rooms in different ways: housewives 2 and 12 declared that their living rooms were a private space for the residents (family members) - located on the same floor as bedrooms, rather than in the more open reception rooms - and used for residents’ gathering, as well for receiving their married daughters and very close family relatives. On the other hand, these homes had a women’s guest room for female visitors and a male guest room for daughters’ husbands and male visitors to use when they visited, located on the ground floor, as shown in Figure 6.9. Participant 2 explained:

Our living room functions primarily as a living room only for us (family members), our married daughters, our close family relatives and close friends. This is because it's positioned in the first floor of the villa and all our bedrooms are on the same floor, and they are private places for us. My daughters' husbands use another space in the home as they can't sit with us in the living room, as we do not accept a family gathering with men and women together. (Appendix C, 2.7.3)



Figure 6.9: The male guest room in home 2, used for daughters' husbands and male visitors.

Source: Fieldwork in Jeddah, Researcher, 2015

Housewives 2 and 12 do not share their living rooms with their daughters' husbands, as religion and tradition dictate that daughters' husbands cannot see other daughters in the family, or even the wives of the sons. This is indicative of the value of 'women's privacy', as they have structured the space to be used only for blood relations, and not for gatherings of mixed sexes beyond immediate family members. This attitude is usual in Saudi society, where non-closely-related females and males (non-blood relations) cannot gather together in private spaces. The son's wife and daughter's husband or the husband of a sister and the wife of a brother thus cannot gather together. Some Saudi residents in Jeddah preserve this attitude and attempt to avoid gathering non-blood relations in private areas in the home, because they are tied to Islamic values and apply them to control their actions. Conversely, housewives 3, 7 and 8 declared that they and their family members shared their living rooms with their daughters' husbands and son's wives, as a personal choice, as they had moved away from this attitude in the practice of a modern lifestyle that is not constrained by the common Saudi culture. Participant 3 stated that "the living

room is used to receive non-residents weekly, such as my married daughters and their husbands and children”. She added that the daughters had to wear the hijab.

In terms of gender segregation, hospitality rituals within some living rooms dictate that opposite-sex family members may be excluded when hosting guests. The males stay out of the home when females are entertaining guests. For example, the husband is expected to respect his wife and daughters’ privacy and leave the home when they have female visitors, as explained by participant 11 “My living room provides both family privacy and guest hospitality. In the meantime, my husband has to leave the home or stay in his office.” However, participant 1 stated that they host male visitors in an external guest room called Al-Molhaq, which is a shared hosting place between the four villas, because her living room was not designed to host females and males together at the same time. She stated, “Our home is not designed to host males and females together. If males are hosted, females use the upper floors and if females are hosted, males use Al-Molhaq (external room).” According to Architect Sameer Akbar, “when men and women are invited simultaneously, men are hosted in the guest room or the garden and women in the living room, which is located in the family zone” (1998, p. 60). This arrangement lets the women feel liberated as they do not have to wear the hijab; they can also show their outfits, hair styles and jewellery to present their status and tastes. Moreover, such arrangements separate unrelated male guests from the private space for women, thus this division helps in resolving the tensions between the values of privacy and hospitality in the home environment.

The women’s sense of privacy in Jeddah domestic living space towards visitors varies according to gender of the visitors and the type of relationship. Five participants (8, 5, 2, 12 and 11) stated that they do not host couples in their living rooms. For example, participant 8 said, “If we host female and male visitors, the males are hosted in the living room and the females in the guest room. We host them separately.” Thus, privacy can be attained in the home environment by a segregation of the genders involving the separation of unrelated males from females in the family. On the other hand, most of the participants (1, 3, 4, 6, 7, 9 and 10), said that

their living rooms can host couples, but this is restricted to specific people (very close family relatives and family friends), as reported by seven participants, but the women have to wear the hijab to apply the privacy concept in this situation. Participant 6 stated “Yes, we host only family couples and very close friends and the sense of privacy is applied by wearing hijab.” Meanwhile, women still consider privacy in their domestic spaces to be a very important concept. The hospitality in the living room is most often practised among narrow circles of friends and relatives.

Hospitality in some cases extends to mixed-sex couples being entertained in the same living room. Housewife 3 says that even the husband’s close male friends are hosted in the living room. The interesting point raised by housewife 4 is that her living room hosts couples and some of the women wear hijab and others do not, and the whole family accepts this attitude. Housewife 4 explained, “We host family couples and the sense of privacy is applied by some women wearing hijab but others not, there is no problem for us; everyone has to do what she wants in relation to hijab.” In contrast, participants 8 and 12 stated that their living rooms were not for hosting couples. Participant 8 said, “No, we can’t accept mixed female and male gatherings in our home.” Participant 12 stated, “No couples gather in our home, as they are hosted separately, in different spaces.” All of these variations demonstrate that hospitality is a distinct set of rituals that have been adapted to contemporary Jeddah society according to who is the host and who is the invited guest. The hospitality rituals mean that boundaries can be built only to the degree that the host wishes. As is currently observed, privacy within the Jeddah home environment is a personal practice, rather than based on religious and traditional requirements.

When the participant was asked, “Who in your family identifies the accessibility to visitors of the living and guest rooms?” it was found that the housewives play the major role in deciding who is in their home spaces. Participants 8 and 12 stated that they sometimes share the decision with their husbands. Participant 8 explained: “I am the one who identifies the accessibility to people of each of the rooms in my home, but if my husband is hosting his friends or family, he can decide after we discuss and agree that issue.” Similarly, participant 12 said, “I am the one who

identifies the accessibility to people of each of the rooms if they are family or female visitors and my husband decides where he wants to host his male guests, but sometimes we decide together where we host visitors.” The decision regarding accessibility of rooms to visitors is always a shared decision between parents, as confirmed by participants 3 and 9, who both said “My husband and I identify the accessibility to people of each of the rooms in our home.” On the other hand, housewife 4 stated that she decides if it is her guest and the husband decides if it is his guest, but usually she hosts her visitors in the living room and the husband uses the guest room for male guests, as a way of providing family privacy. Participant 4 stated “It depends on who is hosting: if I am the host, I have to decide and if my husband is receiving guests, he can decide where to host them; but usually he chooses the guest room for family privacy.” The relationship between home, the woman, the need for privacy and sociability can be seen in the use of these living rooms. Residents invite people to their living rooms as they choose, or as the housewife chooses. This is agreed upon by housewives 1, 2, 5, 6, 7, 10 and 11. The housewives in charge of the household decide whom to allow and whom not to allow in their living rooms. The women can be considered to be the controllers of spaces. This type of control gives the women a sense of influencing the home through the powerful role of deciding upon visitors’ access to their home spaces.

6.5 Hospitality and the guest room

As Saudi people value hospitality, the layout of their houses makes an allowance for this, by allocating a special place for entraining guests and furnishing it to the best ability of the householder. Akbar (1998) declared that the guest room is the most representative of the housewife to guests, the most symbolically furnished with the best furniture, and kept clean and tidy. Men are always hosted in the guest room. The guest room is also used to receive women; however, if both men and women are being entertained at the same time, the women can use the living room while the men use the guest room.



Figure 6.10: The guest rooms in cases 1 and 3.
Source: Fieldwork in Jeddah, Researcher, 2015

The guest room's only function is hosting guests in a formal seated manner. Before the guests come, the house is cleaned and the space interiors are organised and tidied, then the home is scented with oud: pieces of oud from Cambodia and India are burned to fumigate the house and welcome guests, or an oil burner candle is used. Interestingly, one woman mentioned she emptied the waste bin. The rituals of hosting in the Jeddah homes are as follows: firstly, the guests are greeted. Secondly, they are served juice, then sweets and qahwa (Arabic coffee) and finally tea is offered to guests with some pastries. When the guests are staying for dinner, the women serve the dinner for the guests on the dining table as an open buffet. At the end, the guests praise the hosts for their generosity and depart. Sometimes, when the gathering is more informal, for example, during the visit of friends, the coffee, sweets and some snacks are put on the coffee table in the middle of the living space and everyone can serve themselves, as seen in Figure 6.11. In general, women take pride in the hospitality they provide for their guests as a symbolic value of generosity. Hospitality is the performative action that constructs identity by the exchange of possessions, for example food, through the interaction between the host and guest. The quality of a woman's hospitality contributes to her reputation and social status.



Figure 6.11: The hospitality of one housewife while carrying out the interview.
Source: Fieldwork in Jeddah, researcher, 2015

6.6 The living room as a representative place for women

The investigation into how many times visitors (non-residents) used the living room, found that the participants' living rooms were used mostly 1 to 4 times a week, for receiving married children and family relatives. Participant 6 said "The living room is used to host guests, such as relatives, three times a week." Participant 7 declared, "My living room is a sign of hospitality." She added "In the living room, I receive guests four times each week." Participant 10 said, "My living room is used more than the guest room for receiving non-resident visitors and for hosting family, about three times a week." Other living rooms hosted visitors 1 to 3 times a month, as the living rooms were used more than the guest rooms for receiving guests. Participant 5 stated, "The living room is used once a month for hosting guests." Participant 11 explained "The living room is bigger than the guest room and we use it more for hosting guests, twice a month." According to participant 4, when she was receiving guests, she used her living room, as well as the connected roof garden, to extend the hospitality zone and enjoy the good weather. The interesting finding is that most socialisation took place in the living room. The living room is used for receiving guests (family relatives and close friends) more than the guest room. As explained by participant 9 "Our living room is used more than the guest room for receiving non-resident visitors, as it is open daily for guests. The guest room is just for formal guests, neighbours, formal occasions and big family gatherings." Similarly, participant 3 added "My living room provides privacy for the family and is also used for hosting specific guests, as it is the most used room in the home."

In Goffman's approach to the construction of space, the back region (backstage) is the private place where the performer (woman) cannot accept any member of the audience (visitors) to intrude. On the other hand, the front region is the stage of appearance for individual performance, the area in which visitors are welcomed. As the Saudi women accept a number of visitors to enter their living rooms, which are considered to some extent within the back region of the home, so they present themselves through their interaction with their visitors. The living rooms' visitors were discussed earlier, they are close family relatives (female and male), such as sons, daughters, sisters and brothers, and also close friends. The access of the visitors to the living room is controlled by women. So it is the Saudi women who demarcate domains and control unwanted social interaction. Living rooms are used as indicators of social place. The concepts of display, status and interaction allow us to question Goffman's approach to social interaction. The Saudi women's social interaction is performed through their hospitality to visitors in their living rooms.

Alaa Al-Ban (2016), in her research into the Hijaz traditional homes of Jeddah, asserts the majlis (guest rooms) can be further categorized by gender: women's majlis and men's majlis, differentiating the men from the women and emphasising the importance of women. Nowadays, in some villas, there is a women's guest room, and the villa is almost divided into two areas, male and female, which allows woman to gather with her female guests in a convenient way. It seems that the level of privacy varies from one family to another. In most of the homes under study, there is no women's guest room. This is an interesting fact, because there is no place defined specifically for women's gatherings, which is because the family accepts mixed social interaction in their living spaces (male and female), especially with close friends and family relatives, such as married sons or daughters, sisters and brothers with his/her family: these people would stay together in the living room during their visit. However, women are supposed to wear modest clothes and cover their hair. Woman can sit with male relatives who are not mahram as long as she is wearing hijab. Participant 9 mentioned that sometimes unexpected guests come without appointment, so the female residents have to put on a hijab or go out of the living room. The metaphor of the hijab and its relationship to privacy in the domestic

settings can be interpreted as veiling being used as symbolic of privacy. Due to dramatic recent changes in Saudi social life the concept of privacy and the segregation of genders have changed in the home environment. In current circumstances, Saudi women have started to defy the practice of veiling: it is now an individual choice, as some women do not wear the hijab and will sit with non-mahram males.

The mixed social interaction in the living spaces reflects a lifestyle that shows a new attitude in Saudi society. A few years ago, segregation between males and females was common behaviour. As society has changed, there is an interesting move, even in private spaces in the home environment: people have become more permissive towards mixed social interaction. The living rooms have moved to more open spaces, serving to host and entertain particular visitors chosen by the hosts. This is leading to the movement from gender segregation to an integrated society, due to modernisation. This movement has also undermined Akbar's (1998) assertion that the guest room acts as a representative space for the housewife to guests in Jeddah: based on the current findings, I would argue that the living room now has the position of the guest room for this symbolic function in the contemporary Jeddah home environment.

In the Saudi home context, Al-naim (1998) claims that the development of the women's majlis in the Hofuf house reflected where the women socialised regularly with their friends and it became a symbolic space for them. Al-Nafea (2006) concluded that Saudi women in Riyadh have introduced a new space for themselves in the house, used only by female guests (the women's majlis). However, in the contemporary Jeddah home environment, the living room is the symbolic space for women. The design of the living rooms under study reflects the women's role in constructing a social context that they want to provide for their special guests. It is expected that any new changes in women's relationships in the internal domestic spaces will lead to reconstruction of the Saudi home during the coming years.

In general, the guest spaces are always located close to the main entrance. This is because of the need to maintain the privacy of the family spaces. However, while the living spaces are found in deeper locations that keep them away from the outside, they nonetheless become part of the front stage. This means that the location of home spaces is no longer the significant key to represent symbolic spaces, as the living room is away from the public gaze (main door) and located to some extent in the back of the home in most of the Jeddah homes under study. It is considered as a symbolic space for woman and family.

Rapoport discussed the five main cultural factors by which the house has attained its form:

The first factor is human need, which will influence the house form differently. The second factor is the family, where differences in the family structure play a significant role in relation to the house form. The third factor is the position of women, where the need to provide privacy for the women greatly influences the house form. The fourth factor is the need for privacy. However, privacy is different from culture to culture and the forms of the house will respond to these differences. The last factor is the social intercourse, where every culture has its own religious values, customs, conventions, and habits of social interaction (1969, p. 46-103).

According to Rapaport's conceptual framework, the living room design form in the Jeddah home environment has been influenced by each of the five factors mentioned by him. The several meanings presented through the design of living spaces include: utilitarian needs, family, women and privacy, residents' values and social interaction. Moreover, psychological needs play an essential role in defining the meaning of the home and the objects inside it, meanings related to women's identity in the living spaces will be discussed in more detail in the next chapter. The influence of the woman's role on the living room design form was clearly seen in most of the homes. However, I found different ways that the living room responded to the women's roles. The interesting point is how it created diversity within the Jeddah home environment. I claim that this diversity gives the Saudi home its unique context.

6.7 Conclusion

This chapter has discussed the relationship between women and living spaces in light of the privacy and hospitality concepts within the home context. It was found that the women's sense of privacy and hospitality in Jeddah towards visitors varies according to the visitor's gender and the type of relationship. Privacy, nowadays, is a personal practice rather than a religious and traditional requirement, as a result of the changes in social life, as each woman now has a role in the acceptance of visitors to her home. The interesting finding is that most socialisation took place in the living room. Living rooms are perceived not only as a space of privacy, but also as a space in which hospitality takes place. So the living room is a representative place for women.

The interesting finding is that the location of the living space in the home is not a barrier to symbolically presenting women's status and roles, as it depends on women's desire for privacy in their homes and relates to the ordering of relationships between people (hospitality). With regard to hospitality rituals within some living rooms, opposite-sex family members may be excluded when guests are hosted. On the other hand, hospitality in some homes included mixed-sex couples being entertained in the same living room, but this was restricted to specific people (very close family relatives and family friends) and women had to wear hijab to apply the privacy concept in this situation. So hijab is not just for protection and modesty, it is for a social meaning, which is privacy. This introduces another way of influencing the home by women, as housewives play the powerful role of deciding visitors' accessibility to the home spaces. What is really interesting in this study is to see how both hospitality and privacy have influenced the living room design, because of their relationship to the role of women.



CHAPTER SEVEN

Discussion and Results

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Discussion and Results

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CHAPTER SEVEN

Discussion and Results

7.1 Introduction

This chapter discusses the research results and draws together the findings of this study. To do this, it sets out a comprehensive understanding of the roles of Saudi women in Jeddah homes: firstly, the design roles of Saudi women in Jeddah homes and secondly, the social roles of Saudi women in these homes. This chapter engages in a comprehensive debate about taste, class and social identity in this research context. It illustrates the expression of women's and family identity in the living spaces. Finally, the chapter sheds light on the Saudi women's performativity in the living space interiors of Jeddah homes.

7.2 The design roles of Saudi women in Jeddah homes

The emergence of educated and working women has made the contribution to their homes clearer, as they participate in a variety of decisions. The decision-making roles played by Saudi women are illustrated by their participation in choosing the neighbourhood of their homes, constructing the home, selecting a ready built home, choosing the living room's position in the home, the selection of furniture for the room, arranging the furniture and objects within the space, and completing the image of the living space interior design by adding the décor touches and accessories, as well as making alterations to the living room's design, which were all discussed in Chapter Five.

In the western home context, the sociologist Shelley Mallett, in her paper *Understanding Home: A Critical Review of the Literature* (2004) addressed the work of Philippa Goodall (1990) on the interaction between gender and home spaces. She noted that gender roles and relationships in the home environment are represented in domestic interior design. In this research context, the significant roles of Saudi women in Jeddah homes are represented in the light of the interior design of living spaces, as discussed in Chapters 4 and 5. The findings in this Saudi context contradict previous suggestions that architectural design is the men's work and

establish the existence of an extensive design role for Saudi women in the Jeddah home environment, starting from their participation in the construction stages of the home in general and living space in particular, by constructing the living room's architectural features and their involvement in choosing the floor materials and the wall and ceiling paint colours or materials. This can be clearly seen in this research, which presents women's assertive participation with men and their role as a main partner in the family, shaping the contemporary home in Jeddah both architecturally and in terms of interiors (as discussed in the previous chapters).

The role of women presented in these Jeddah living spaces involved two types of participation. Firstly, there was a full participation of Saudi women from construction stages to decoration, so most of the nine housewives under study shared with their husbands the development of their home building design. They had participated in the house design from the construction stages and identifying the functions of the home spaces. The second type of participation involved taking on the full job of furnishing and decorating the domestic spaces and making any changes; so the women's influences are seen in selecting and choosing the contents of the living rooms and making subsequent alterations in the spaces to meet their design ideas and preferences, as seen in homes 5, 6 and 10. In the Saudi context, the Saudi economist Abdullah Dahlan (1992) argued that there is a partnership between husband and wife in the decision-making of furniture purchasing in Saudi Arabia. "42% of families reporting such joint decision-making; and only 7% of families leaving all such decisions to the wife" (Dahlan, 1992, p. 53). However, Akbar (1998) disagreed with the low percentage provided by Dahlan, and the claim that women have limited power in the decision-making regarding the purchase of furniture. Akbar contends that Saudi women spend most of their time at home, which makes women the ones who are in charge of the home interiors. In this research, I also found that the Saudi women I studied in Jeddah have significant power in choosing the furniture for their home spaces, and in only a few cases does the husband show an interest in sharing the wife's decisions in choosing furniture.

In his work *Major Trends Affecting Families in the Gulf Countries* (2003), Yahya El-Haddad, argues that economic and social changes produce a range of

individualistic values. In this research context, it was revealed how educated and employed women are changing the context of Saudi homes as well as the role of the Saudi woman as a housewife, as the research participants indicated how they had participated confidently in contributing to the home expenses, as discussed in Chapter 5. Moreover, as women have the opportunity to work, this opens another financial resource, which gives the woman the right to share in financial decisions (individualistic value). Some of the families studied comprised a financial partnership, where both husbands and wives contributed towards building or buying the family home, as reported by 4 women (housewives 1, 2, 6 and 9). The new individualistic values can be seen through the different forms of design participation undertaken by the Saudi housewives, showing how they had participated confidently to shape the contemporary living spaces in Jeddah home environment, by following their own desire, preferences and values. The women's design participation extends beyond choosing furniture to the financial role, as some of the participants acknowledged their participation in buying some of the furniture in their living spaces (housewives 1, 2, 5, 6, 9, 11 and 12). Ten of the 12 participants declared that they participated in buying their living space decorations. This can be linked to the woman's role and participation in controlling the house interior and having a say financially.

It is interesting to see that not only can housewives design their domestic spaces, but this can also be done in association with their daughters and sisters, thus Saudi women in general have an important role in home design. Even when the participants asked for professional design advice, a female interior designer was involved. Participants 7, 8, 9, 10 and 12 all said they asked for advice from a female interior designer. Another interesting finding in this research is that all the women interviewed were interested in the interior decoration of their own homes and their design motivations were outside their specialisms, as they did not have any degrees in interior design, as discussed in Chapter 3. This sheds light on the women's influence as amateurs in shaping their domestic spaces and taking the responsibility for home interior design. It was interesting that participant 5's design influence was

seen in using her living room as a small space to show off her own art work and her specialism as an artist.

Home locations can be chosen for the benefit of women. Reasons include: to be near family, work and amenities and to present a status within the social community, drawn from choosing a specific neighbourhood that has a significant location features, as seen in homes 1, 3 and 6. In this research, it was found that the location of the living space in the Jeddah home showed the extent to which women desire privacy in their homes and illustrated how they go about ordering relationships with people. Some living rooms were located on the first floor of the villa (as in 2, 5, 6 and 12), and the villa was turned into two domains, public/guest and private/family, separated by level. Other living rooms were located at the back of the villa ground floor, providing a space for privacy, as in villas 1, 3 and 7, as the concepts of the back area and front area were applied. The Saudi women in Jeddah played a major role in deciding who could use their home spaces. It was found that the housewives in charge of the household decide whom to allow and whom not to allow in their living rooms, as agreed upon by housewives 1, 2, 5, 6, 7, 10 and 11. This is another way of influencing the home by women, by controlling visitors' access to home spaces. Another interesting finding was that the most women's socialisation took place in the living room. The living room can be seen in Jeddah's homes as a symbolic space for women, in some cases.

Furthermore, according to Akbar (1998), traditionally, Jeddah's houses were the women's world, based on the cultural confinement of the women's role inside the house, as men dominated the public domain. A huge number of domestic chores were the women's responsibility in the past. However, in the present research findings, it can be seen that these traditional perspectives are not applied any more, as the women participate in the public world and the introduction of the domestic maid puts the daily domestic chores under the maid's responsibility. Accordingly, as the middle class Saudi housewives are not often responsible for daily domestic chores in the homes, so the women satisfy other interests and desires and impose their power in the area of furnishing and decorating their home spaces, where they

can build their worlds. Such practices focus on the roles of women as homemakers and organisers of domestic spaces and how women construct the world in which they live.

In this sense, they share the decision of selecting the location of the house and its structural design, in addition to the living space position. They participate in the interior design of the home spaces, furnishing, decorating, arranging and making some alterations to the spaces. The finding to be highlighted is that all these significant roles can be equally applied to the women in Jeddah, whether they work or not, as eight of the participants were working (1, 2, 3, 4, 5, 9, 11 and 12) and four participants were not working (6, 7, 8 and 10), but there was a similar level of decision making power and participation in the home interior design between the working and the non-working women. This was demonstrated through choosing the furniture, forming the spatial layout with furniture, and also adding accessories to their living rooms. Thus, the working participant 1 asserted “My living room design is totally constructed by me” while the non-working participant 8 also declared “My living room design is constructed by me”, as discussed in Chapter 5. This contrasts with the claim of Saudi sociologist Nora Almosaed (2008), that working women are better-off than non-working women when it comes to power and decision-making. Moreover, it was seen that the women gained central roles in Jeddah homes, whether they contributed financially to the home expenses, construction and furnishings or not, as discussed in Chapter 5.

These findings indicate how middle class Saudi women are currently becoming more powerful in their homes. As mentioned earlier Soraya Altorki conducted research concerning gender among elite families in Jeddah city in 1986. She stated that, “what this Jeddah woman is actually doing is reaching out for greater independence from the ties that bind her to her domestic duties” (p. 62). Since the time of Altorki’s research, women in Jeddah have been very eager to change. Contemporary middle class Saudi women in Jeddah play a significant role in structuring the home in general, and the interior spaces in particular. They present their self-expression through their confidence in designing and running the home. The recent Saudi house

is influenced by the attempt of women to use the domestic spaces to address their domain, interest, desire, role and identity: 'the face of women'. Sarah Pink (2004) points out that, in the western context, the practice of home decoration has been viewed as a feminine creation of visual imagery, while Blumen, Fenster and Misgav, in their work *Bridging Gendered Diversity in a Globalizing World* (2013) discuss the home as 'a woman's place' as the primary constituent of woman's identity.

Al-Nafea (2006) suggested that, in some Saudi communities, more power for women could be observed. Using the women in Jeddah as an example, this gives an indication that more change regarding women's roles in Jeddah's homes may come about. At the present time, women in Jeddah have direct and significant roles in influencing the home environment. This has resulted from the socio-economic changes in Saudi Arabia, which have changed men's attitudes towards women's roles in the home and society, as the present role of women can be clearly seen in the deep impact they make on the home environment. I argue that Saudi women in Jeddah are not in the shadows anymore: the woman has become a partner in paying the expenses and in making major decisions affecting her family and home. In parallel with this achievement, at the present time, Saudi women in general are starting to experience a golden period, as discussed in the end of Chapter 2, as they can effectively participate in public life, being equal to the men and contributing to the development of society.

7.3 The social roles of Saudi women in Jeddah homes

The study of the woman within her home context unveils her unknown roles and presents a multitude of ways in which she participates in her family and home. These effective roles extend to her society, too, as multi-faceted 'interior lives' (Massey and Sparke, 2013). Saudi women are now participating in the development of the society in which they live and work, bringing to it the benefits of their education, work and social awareness. However, although participant 6 is retired, and participants 7, 8 and 10 are not working, their social contribution comes from their homes. As the living room is the central space for family gathering and interaction, it is considered to be the first place for the mother's social contribution and, at the same time, the living room is used for receiving visitors, so it is seen as a container

in which social relationships are built. Participant 10 stated that her social role starts from relation to her family members, by supporting and guiding them to be active in society, in addition to sharing her experiences and thoughts, while gathering with extended family and neighbours. She declared “My social contribution is centred on people-awareness and exchanging experiences, ideas and opinions through family, relatives and friends, on different subjects, such as politics and religion.” Participant 6 added that “I do some seminars and discussions on different books and subjects in my home to develop society and share ideas and opinions”. As participants 9 and 12 are teachers in the university, their social contribution is centred on teaching students and building an intellectually capable society. In their mothers’ role, they take care of their children, educate them with good values and encourage them to do voluntary work, because they are the builders of society’s future, and, as the housewives are also members of the social community, they themselves can do some voluntary work too. Participant 12 expressed these roles thus:

My social contribution as a mother is to raise useful children for society and strengthen family relationships. As a teacher, I contribute by raising a generation who can build society. As I participate in volunteer social work, this can develop society and I also encourage my children to do so; also I strengthen social relations, by gathering with the extended family every week and neighbours every month (Appendix M, 2.8.7).

Interesting thoughts and perspectives were put forward by participant 2 when she declared: “I am a teacher at university, so I contribute in the field of education to build society [...] In my dictionary, the word ‘No’ is missing, so everyone can do anything, and everyone is able to reach achievements.” Participant 8 makes her voice heard by writing articles about social issues in newspapers and offering suggestions for improvements in the society, while her social role also centres on her role as a mother, taking care of her children and encouraging them to develop themselves, as they are her voice, too, in society. Similarly, participant 1 explained that, from her position as a mother, she creates active people in society; as a teacher, she helps to create teachers who teach children, deal with them effectively, and build generations. Her social contribution extends to voluntary work for society’s development. It has been noted that women have strived to play an active role in the Saudi Arab public

sphere (Karolak, 2013) Participant 11's social contribution is seen through her work in the blood bank, by raising awareness in society to encourage blood donation. Participant 4 also said that through her work, she contributed to society by increasing environmental awareness and building values in children and adults through social and entertainment activities to change people's behaviour towards the environment. Participant 5, through her work (as a director of small work centre at King Abdul Aziz University), contributed by encouraging students at university to build their own small projects and she helped them to advertise their work and merge it with larger projects outside the university. These women's activities introduce the social role of women and redefine the new women's identity in Saudi society. Their social actions in the community and workplace raise public awareness about the value of women's social participation, which has a significant impact in many fields.

The contribution of women in current Saudi society demonstrates their enormous progress and shows the extent to which women's role and place in society has expanded since generations past and their future potential. Women are the other half of society and they have ability and knowledge that can help to improve decisions in society. As in this research context, it is argued that Saudi women have influenced the home by the significant roles they played, so this power needs to be transferred to society, too. As a nation, we are seeking more women's contributions in developing Saudi society, the family and the home. This is also originally based on an Islamic perspective, in which women can share in the home and society.

7.4 Taste, class and social identity

What messages does Saudi woman convey about herself through the domestic living space? The starting point of this section is how women's performances in domestic spaces lead to the construction of the Saudi women's power and social position, focusing on social construction of identity through the making of domestic space. Houses and their associated objects symbolically represent the self to others, signify status, define group membership, create bonds between people, and encourage socialization (Csikszentmihalyi & Rochberg-Halton, 1981).

Seeing home design as a social process, the interior design in the Jeddah domestic living spaces showed various tastes, lifestyles and preferences. The home acts as a source of social fulfilment, where people can express themselves to others through its design (Gunter, 2000, p96). As the women are the chief living space designers they play an active role in forming these spaces with their tastes in selecting and choosing furniture and décor objects for their living spaces.

I am using the concept of ‘distinction’ in relation to Bourdieu’s theory of class and taste in this research. In this case, the distinctions that the Jeddah women make in furnishing and decorating their living spaces (distinctions that are based on taste), in addition to the interest in unique items that can be found in one space and not in others, the way of arranging them in the space and the way of interacting with them, all present a distinct context of living and performance. This distinction is the way of presenting the women’s identity. The different models of design context in this research indicate the pathway to understanding how women perform their different design roles in their living rooms, through which Saudi women represent their domestic experiences and practices and identify themselves in their home contexts and beyond. As Penny Sparke points out: “We like to express our individuality and we jostle with each other for positions on the social ladder and we want the design of our surroundings to reflect our character and our position.” (2009, p. 9).

How is class expressed through taste and lifestyle? Sparke argues that taste has become an important social sign: “Many of us judge others by their design choices by the way their homes look, whether they have ‘taste’ or ‘class’ and we know we will be so judged” (2009, p. 65). Moreover, Bourdieu (2004) claims that objects act as instruments of distinction. The personal taste of the participants was mostly apparent in the living spaces furniture and decorative objects. Their taste can be seen as resulting of preferences and how they made furniture choices among many varieties of furniture styles. Choosing a particular furniture style rather than styles adopted by others shows the distinction that the housewife wishes to present. Thus, housewife 1 followed her desire and taste to design her living room in an American style: she said, “I like the American furniture because it is of high quality and is also

comfortable.” The reason behind this desire is to present their ability to furnish their living room with furniture brought from abroad, as western furniture means high quality in Saudi Arabia, if we compare it with other available furniture. In Saudi culture, everything brought from America or Europe represents distinction.

Moreover, housewife 1’s taste followed floral patterns, bright colours and a variety of accessories: “I am a person who loves flowers and you can see the floral pattern and flower arrangements everywhere. [...] I like bright colours, but I do like multi-coloured space; on the other hand, I like multiple accessories because they provide a beautiful view for the space and give different perspectives to the corners of the living room.” Housewife 3 and her husband had put a lot of thought into decorating their living room, with a preference for antique furniture and objects and decorated the walls with antique paintings, in the taste of western European styles. This living space implemented the woman’s separate taste from other women under the study. Participant 3 declared “I like to mix different furniture styles: as you can see, my living room is a mixture of French, British, Italian, Spanish and Arabic styles, because we want to present our uniqueness in carefully choosing our living room furniture and decorative elements that present our preferred taste, personality character, spirit and distinct identity”. Some participant’s taste’s followed modern design and furniture in their living rooms: participant 4 furnished her living room with modern furniture, explaining, “I designed my living room with modern furniture as I prefer and my favourite colours (white, pink and green).” Participant 6 said, “We love to furnish our living room with the modern furniture and follow the new styles, as our old furniture was classic.” This woman is trying to follow the new trends of furniture styles and change her old classic furniture, as a way of showing aesthetic quality and distinction. Participant 7 also stated “We like modern furniture because, when we designed our villa, we followed modern ideas.” Here we can see the ways in which the participants created a sense of distinction through the taste expressed in the colour scheme, furniture style and accessories used within the living rooms. The type of taste in decorating living rooms 3 and 5 can be seen in the floral and hand-carved plaster ceiling, and the use of the colour gold in the ceiling, which is distinctive, as the use of gold in furnishing and decorating living spaces in middle-class Jeddah homes is uncommon. Moreover, the taste indicated by the numbers of

books displayed in the living rooms of these middle-class women serve the means of both use and decoration, as well as their social meaning of displaying the intellectual quality of the inhabitants. These items of furniture and preferences in decoration are representing and signifying something, a process of communication modes of expression and to fulfil a social function of differences, as a way of achieving recognition and reflecting a symbolic and aesthetic quality. The aesthetic furnishing preferences, for example the style of furniture (American or European), formed the women's own taste. These contents of living rooms are meant to be signifiers of social status that residents would like to position. Taste is not just about aesthetic preference, but about markers of identity and social position.

Habitus is one of Bourdieu's most influential concepts. It refers to the physical embodiment, to the deeply ingrained skills and attitudes that we possess due to our life experiences. Habitus in my research is based on women "taste" for home objects such as furnishing and decoration. This habitus relating to the particular set of tastes and choices that women exhibited in their living rooms context in which women were sharing their values and interests and this reflects into a social class. The manifestation of tastes and preferences across the many categories of furniture in Jeddah homes results in the construction of a distinctive set of lifestyles which expresses social status. Bourdieu (2004) describes the function of taste as a type of social orientation "a 'sense of one's place' guiding the occupants of a given place in social space towards the social positions adjusted to their properties and towards the practices or goods which benefit the occupants of that position" (p. 466). The structure of the women's symbolic space was marked out by the various performances, and the distinctive lifestyles of Saudi women in their domestic living spaces; similarly, in Bourdieu's theorisation of habitus, the physical interiors of the living space embody domestic practice and can become an embodiment site of a woman's dominance, class and identity.

The collection of the aesthetic contents in the interiors of the Jeddah homes represented how taste controls the living space design. McKellar and Sparke (2004) conclude that, historically, the aesthetic of the domestic interior came to play an increasingly important role in status formation. Class has become aestheticised in the

home and defined by taste, as taste in objects acts as a marker of social class. The Saudi women produced a variety of aesthetic contents in their domestic furnishing that were displayed as indicators of their 'taste' in their living room designs. At this point, their investments in the quality of furnishing and the variety of accessories used in the spaces present the fact that those women do not furnish their living rooms with basic furniture, but, rather, they are interested in spending money on small things and details that provide personal touches to their spaces and thus, the interior design of the room is influenced by the financial well-being of the residents. Bourdieu (2004) also points out that class is not defined by the nature of the job and the income only, as there are secondary characteristics which are often the basis of people's social value (prestige). This is supported by the fact that in this study, mostly, both parents worked and had advanced degrees, their children were well-educated and they owned their home especially their villas. As argued earlier, these Saudi individuals in Jeddah are looking for recognition from the surrounding people and of special individuals by introducing new values and behaviours to show prestige by excessive spending on lifestyle, such as housing, elaborate parties, and private education (Mortada, 1992). Indeed, Alnowaiser (1983) states that in modern villa settlements, people compete to advertise themselves and their materialistic accomplishments. Mortada (1992) points out that the villa is socially regarded as a sign of prestige. Moreover, the extent of their leisure activities can be witnessed, in part, in their living space furnishings and décor accessories, even the location of homes within Jeddah city is a sign of the women's values: it is socially valuable to live in one of the newer neighbourhoods, a neighbourhood with a high standard of living in the city or in a location that has an important feature from which women benefit. Home location can be a sign of residents' social position, as it has been chosen like any other features (for example, cars, clothes and jewellery) to represent status within the social community. Bourdieu writes that "social class is not defined by a property, nor by a collection of properties; but by the structure of relations between all the pertinent properties which gives its specific value to each of them and to the effects they exert on practices" (2004, p. 106). It is not just about owning things, but about the things the women choose to own, so the relationship between

these properties can be used as symbols of prestige to position the women within their social class.

The Jeddah domestic living space interior design is taken as a marker of women's identity and social position. Madigan and Munro (1994) assert that style is an important aspect of self-presentation and a statement about the social roles to which individuals aspire. McKellar and Sparke (2004) add that through the creation of a visual language for the home by the manipulation of 'taste' values, the women's identities are manifested. In the eyes of Saudi women in Jeddah, the living room in the domestic environment is a possible place for them to present their identity and increase their symbolic role. The interior design of domestic living space is moved beyond its physical dimensions to more social and symbolic aspects, as produced by these Saudi middle-class women. Beverley Skeggs in her book, *Class, Self, Culture*, argues that class is produced in a particular way: "What we read as objective class divisions are produced and maintained by the middle class in the minutiae of everyday practice" (2004, p. 118). Bourdieu through the 'habitus' concept, has provided a way of understanding how class aspiration is formed within the physical space of the home.

7.5 The expression of family identity in the living space

In Saudi society, the family represents a structural social value with a deeper relationship, in how the family interacts to create a distinct lifestyle and patterns of living. The house is the physical container of intimately engaged family members. As the living room in the Jeddah home environment is a shared space, it is highly defined by the group identity of the families under examination. This section explains the expression of group (family) identity in light of family values, examining how the family (husband, wife and children), as a group, uses the living room and represents a collective unit.

Home is understood as an interwoven identity through the woman's projection of self and the family members' projection of group identity. The family members in the Jeddah home environment build their internal relationships within the living space. Through the analysis of the interview data contents, it is important at this stage to

address some of the familial values expressed by the housewives. The collective values that have played an essential role in the formation of collective identity for the family members within their contemporary living space in Jeddah are centred on family beliefs and relationships, extended family relationships, occasions, achievements, tradition and future plans.

Participant 1 mentioned that “family gathering” is the first value in the living room. This is in addition to comfort, calm and functionality. Then she mentioned other values (see her answer 2.4.5 in appendix B). She reported that using the largest space in their villa as a living room supports the value of family gathering, because family members can meet together in this room and share their time and activities. The use of bright colours increases the comfort and calm in the living space during family gatherings. Moreover, the glass window between the kitchen and the living room provides a serving function and allows the mother to be close to the family while she is cooking. Participant 1 explained that the selection of quality sofas allowed the achievement of comfort for family members.

The values of participant 2, along with her family, were stated as family gathering, the belief in warmth, a sense of belonging and of being in close correlation with all related persons. These values were clearly marked in the design of the living room, as the sense of belonging and of being in close correlation with all was one of the most important values expressed. This value had a significant impact on the housewife’s relationships and connection not only with family members, but with the things she wanted to have around her, such as the furniture (sofas and tables) within her living room, that had special memories and relationships, as discussed in Chapter 6. Moreover, the arrangement of the seating furniture allowed the family to be as close as possible, to encourage family interaction (see Figure 4.28 in Chapter 4). The valuing of a warm place for the family can be seen to be met in the living room’s colour scheme (see Figure 4.53 in Chapter 4). This family accommodated the concept of being involved with others, but there was a limitation to this interaction for them. This living room was a private space for them, located on the same floor as the bedrooms. When the mother gathered in the living room with her married

daughters, the living room was occupied only by them and not their daughters' husbands, as they did not accept a family gathering with men and women together; rather, they must be seated separately as discussed in Chapter 6.

Participant 3 stated that their values were formulated in being unique and living well. The participant and her husband had chosen their furniture meticulously, as they loved the old vintage furniture and a mixture of western style furniture, taking into account the Arab aspect. Being unique is shown by the unique pieces of furniture, the way they decorated this living room, the floral plaster ceiling, and using a gold colour. The values stated by participant 4 were love of reading, interest in sports, and spending time with family. The presence of books in the cabinets within the living room had helped the family members to read daily and access the books they wanted easily. Having sports equipment within the living room helped the residents to maintain their fitness. Participant 4 had created this space for family enjoyment and leisure time activities, and also went beyond this to display the previous positive times they had in the room which indicated the family's identity.

Participant 6 declared that family gathering was the first value in the living room, along with sharing and doing things together. She reported using this central space in their villa as a living room to support the value of family gathering:

I use this central space as a living room to support the values of family gatherings, such that family members can meet together in this room and share their time and activities together, such as: drawing, reading, art working and finding about new things in addition to watching television (Participant 6, Appendix G, 2.4.5)

The motivation for the particular furnishing of living space 6 is the wish to live in a harmonious space, through the arrangement of seating furniture to be as close as possible, encouraging family interaction and discussion. Participant 7 agreed with the other participants in saying that family gathering was the first value for them. Then she mentioned other values (see her answer 2.4.5 in Appendix H). She reported that using the largest and most central space in the villa as a living room supported the value of family gathering, as well as designing the room as perfectly as possible to

provide a healthy, bright and happy atmosphere for the successful achievement of such family gatherings. Participant 8 also agreed with the value of family gathering, providing comfort and warmth at home; she said, “the use of dark colours increases the warm atmosphere in the living space during family gatherings, which also warms our relationships. The selection of quality sofas provides comfort and rest for family members.” An interesting expression of the value of family gathering was provided by participant 9, who presented living space as a space for building relationships with others based on affection, respect, cooperation, and tolerance. She also pointed out that designing the living space through its connection to other spaces provides a place that means intimacy and gathering for family activities and interaction to strengthen the family values.

Participant 10 mentioned that her family values were represented in their living room as a space to share all the family activities, such as watching television and eating, so these activities were forbidden in their private rooms, to allow family interaction and to strengthen their values (such as respect, affection, love and intimacy) through their communication in their living room.

Our living space provides a shared space for family gatherings and activities, such as watching television, discussing and eating, so these activities are forbidden in the private rooms, to allow family interaction and to share issues and strengthen our family values. These are affection, love and intimacy. The interest in knowledge, success and achievement can be seen by the number of books and magazines in our living room, that encourage family members to read and know about many topics. We educate our children in the good behaviour they have to follow and bad behaviour they have to avoid. We teach them to learn from their mistakes and think about their responsibilities. All these can be done easily while gathering. Also, we teach our children how to respect and appreciate, through our communication in the living room. (Participant 10, Appendix K, 2.4.5)

The values mentioned by participant 11 are firstly family, behaving well and providing a comfortable and pleasant place for family gatherings. Participant 11 mentioned “designing the living room to be vital and have a spirit of fun, through using a delightful colour scheme, in addition to furnishing the room with comfortable

furniture, to provide a comfortable and pleasant atmosphere for my family gatherings”. The behavioural and educational values had been met, as the parents educated their children to respect and appreciate others, through their communication in their living room. The familial values of participant 12 were an interest in knowledge, success and achievements, as well as building relationships with others based on respect, appreciation, affection, love and intimacy. She also mentioned that their living room was the space to allow family interaction and gathering to share their issues and strengthen their values. She added “Our interest in knowledge, success and achievement has been met by the number of books and magazines in the living room, encouraging my family members to read and to know about many topics”.

The meaning of home in my research is shown by experiencing the Jeddah living room as shared space for women and their families—through activities and memories—to reflect a sense of belonging and identity. The living room thus means an emotional centre for family life that is encapsulated in feelings of security, happiness and belonging (personal home). The living room is not only a place often shared with family members, but is also a place that allows entertainment with visitors, such as friends and relatives (social home). Living spaces contain a variety of family activities and the display of memorabilia items such as photographs and travel souvenirs, build a sense of memories and identity (physical home). Thus the three meanings that the western psychologist Judith Sixsmith developed (1986) can be seen in the context of Jeddah home environment.

Collective family identity can be understood as the production of common behaviour in the system of space use that is exchanged and shared among family members. There is a similarity in the use of the family living room, that aids in our investigation of how families are acting similarly as well as differently. Family context allows for a closer examination of the specific ways in which the intersections between woman and family are produced. This aspect is important in two ways. Firstly, it allows for an examination of how family life may affect the accommodation of the woman (a future area for study). Secondly, which is the main

focus of this research, it allows for an examination of how women's perspectives and desires may affect the family's life within the living space. In this research context, the living room is designed by housewives but it is a shared place in which family values work to present a joint family identity. It is a practical combination, in terms of group behaviour and an individual symbolic component, that fosters identity and meaning-making in a shared place. In a western context, Wolin and Bennett (1984) studied family rituals and proposed that "families organize their collective lives around a host of activities that foster family identity" (cited in Fiese, et al., 2002, p. 382). My research serves to illustrate both the women's sense of belonging with family members (joint identity) and their own sense of who they are (individual identity). This is positively represented in the context of the living rooms, through highlighting the intersection between the woman's individual roles and desires and family values.

7.6 The expression of women's identity in the living space

Although many research studies have established that the home is a place of self-expression, the individualised concept of self as assumed in western literature is not a universal given, as in other societies the self is much more socially situated. In the context of the Saudi home environment, the process by which women present who they are through the design of their family home spaces is explored in this section. In a family, no one has power without the presence of others (Galvin et al., 2015). The self is socially constructed through interactions: "something people do not typically do alone; rather, they do it in their interactions with other people" (Hoyle et al., 1999, p. 31). Identity is the kind of projection that one makes in social interaction with others. The interesting question at the present time is: who plays the instrumental and expressive roles in the Saudi family? Saudi women are active agents who design their homes and are capable of turning the living room into valued social space; as Silva argues "women are active agents who through careful consumption are capable of taking the family into a more valued social space" (2000, p. 24). Participant 2 declared that her living room was a place for her, her family and her grandchildren. In presenting her design work, so it was presenting her identity. She said, "The living room represents me, as this is my design work and it represents my family, as it is a place for me and family members to gather." It gave her a sense

of personal location, but it was also about her social relationships and the complex involvement with family members. The woman can exist within a social context, perform activities, share interests and values and create memories and experiences with family members and visitors. The sociologist Derek Layder (2004) argues that personal identity is always caught up with, and constantly emerges from, this tension between fitting in with society and other people (especially those with whom we are intimate) and wanting to follow our own desires, hopes and wishes. The personal identity presented by participants 9 and 10 involved fitting in with the family frame: loving their family by designing the living room to be of practical use and a spacious room for their family gatherings. Such a vision of these women illustrates the importance of the family, which serves to illustrate the woman's sense of belonging with others (family members), and her own sense of who she is, positively related to the symbolic features of the living room design.

In Saudi society, the family is the basis of social construction, as women cannot live alone in their private homes after a certain age or after divorce, so their identity is defined in familial terms and relationships, as seen in how the Saudi women in this research did live and act in the familial context. As Madigan and Munro assert: "Home and family are powerful concepts which shape not only the way in which we perceive our physical surroundings, but also the way in which we construct our surroundings" (1994, p. 226). The living room in the Jeddah home is the central space of symbolic interaction where 'I' meets 'them', and where women show how well they have expressed the subjectivity of themselves and the values of their families. There is a link between the goal of family togetherness, and the goal of self-achievement. Saudi women are not to be confined to a familial role only, as the growing movement in society is that women should have a public persona, which repositions them within the family household and the wider social world.

We can see the relationship between domesticity and femininity that casts the role of women as the creators of domestic interiors, through tasteful furnishings, decorative objects and arrangement. In this case, while the women saw themselves as responsible for maintaining the household in practical and aesthetic terms, their

identity appears within this context. Data collected from the housewives constitute the first source of such support. The majority of housewives reported that their living rooms presented their identity ‘very well’ in the family layout. Participant 1 declared “The living room represents me more than my family with regard to the room design, as these are my favourite colours and my fabric choice, but the room layout and furniture arrangement is designed to provide a space for family use.” Participant 4 added “The living room represents me, as this is my design work and my preferences in furniture and colours; it is also a place for me and my family members to gather.” Participants 6 and 8 declared that their living rooms represented them but also a place for their family gatherings, Participant 6 said “My living room represents me regarding room design, as it is based on my choices, but I have also designed it to provide a space for family gatherings.” Participant 8 added “The living room represents me, as this is my design work, my art work and my book collection. Also, it represents my family as it is a place for me and my family members gathering.”

A western discussion of gender and space by Shelley Mallett (2004) argued that spaces in the family home are not gendered, even when they are designed to meet the requirements of a man or a woman. However, in this research, the Saudi woman emerged as a chief, influencing domestic living room design.

The power in decision-making totally depends on my power in designing the living room and having free rein to choose its furniture to produce a place that is comfortable and relaxing, incorporating luxury, beauty and intimacy, while being a gathering place for my family. (Participant 5, Appendix F, 2.8.1)

One cannot assume that all women experience and exercise power in similar ways. Saeed Hamdan (1990), who studied social change in the Saudi family, describes the joint decision between couples in young families in different contexts, for example in buying a house or furniture. On the other hand, Al-Nafea (2006) holds that there is a competition between men and women to shape the domestic interiors and express their identities. There was no competition between the Jeddah family members under study in furnishing and decoration their living rooms, as women were the powerful members. This can be attested by the living rooms being used to present the image of

female identity. Some cases show joint decisions between the wife and husband, rather than competition between the two. In this thesis it is argued that Saudi women in Jeddah nowadays have more power and a greater role in the home than men: they care about the expression of their identities and putting their stamp and personal footprint on the home environment. This is supported by Silva (2005), in a western view of Bourdieu's ideas, where the domestic unit is comprised of family members, all of whom depend on the central domestic work of the woman. This argument also touches upon the centrality in Jeddah's domestic context of Saudi women performing an authoritative role in the contemporary Saudi family and home.

The purpose of this study was to determine how the interior design of domestic space offers opportunities for women to present their identity. It can be seen that as the way of designing living spaces varies between these women, so the process that is used to present identity varies too. It is the exposition of these stages of collection, ordering, decorating, displaying and experiencing by women that makes them different from others. The personal collections of objects, the desired ways of decorating and arranging living rooms and space experiences present women's identity. A "gendered space" is reflected in symbols that are used in specific spaces, by manipulating the meaning of space (Hamdan-Saliba & Fenster, 2012, p. 204). Identity is shaped by the interaction between the woman and the surrounding physical interiors in the living place. Both Al-Naim (2008) and Mahmud (2007) agree that, from a Saudi context, identity is something that is formed from the interaction between individuals and the surrounding physical objects.

The decorative objects and furniture in these living spaces materialize the women's identities. The research found many women's personal footprints in their living rooms. Participant 1 declared that her living room represents her very well, and spoke of a love for flowers, as there are floral patterns and flower arrangements everywhere in the living room (see Figure 7.1 below). She also mentioned that "everyone who enters my living room says this really is your space—even my clothes are always pink and have a similar floral pattern" (Participant 1, Appendix B,

2.8.2 and 2.8.4). The living room reflects her personal footprint, as it is designed using her favourite colours and patterns.



Figure7.1: Example of floral pattern in living room 1 on service tables and decorative box

Source: Fieldwork in Jeddah, Participant 1, 2015

Participant 3's personal footprint was indicated by the historical forms of interest by choosing vintage furniture and decorating the room with a mixture of fragments of antiquity and current-day technology. Participant 5 explicitly stated that the living room showed off her personal footprint, by displaying her artwork from when she was studying at university, such as the paintings and hand-made lighting items. Participant 8 also stated that her living room showed off her handiwork (see Figure 5.23 in chapter 5), which hung on the living space wall, as a personal footprint for this woman. Participant 12 explained that the working area (see Figure 5.24 in Chapter 5) in her living room expressed her lifestyle and personal footprint. For these housewives, this personal footprint appears in the form of specialised (as an artist) or handwork projects or personalised objects held by the housewife and used to furnish the living space, which confer on their holder a constant value. Thus, homes became material manifestations of the women's personal identities (McKellar and Sparke, 2004). Consequently, as one "makes home," one accumulates a sense of self (Noble, 2004). Identity "is not at all fixed, but always in process" (Young, 2005, p. 140). The personal footprints of home interior design anchor the identity of the designer (women's identity) in the domestic space through the continual household interactions and routines of daily life. Massey and Sparke argue that "identity is a social and psychological concept the formation of which is closely intertwined with

the environments – interior spaces (especially those of the ‘home’) in particular – in which people live their lives” (2013, p. 3). Moreover, Kron considers “decoration” as “personalization”: through putting a personal stamp on a space and its contents. The architect Despres (1991) adds to Kron’s thought and says that placing objects and arranging the furniture within the home with specific aesthetic properties is a territorial behaviour, referred to as personalization. This indicates that living rooms are used as a symbol to reflect women’s territorial personalization.

The housewives used objects meaningful to them and other interior design features in their living spaces to convey messages to others and to represent valued relationships, accomplishments, and significant memories of travel, personal experiences and important times and places in their lives, so that others can read the message the housewife would like to communicate within her domestic living space. These meaningful objects were placed in a particular location in an effort to attain a valuable response. Over time, the gathering of meaningful possessions in domestic space underwrites the ongoing construction of personal identity (Miller, 2001). Gunter (2000) declares that the home is strengthening the personal identity, as the home functions as a store of memory and experience. The availability of these objects in the living room encourages the women to use them and share their values, and this interaction is the way in which they present their identity.

The interior acts as a representation of the design ideas and preferences of its creators. Thus, the women (housewives) constructed their identity through their interior design contexts. “We recognize that our personal identities are most dramatically formed and expressed in our homes” (Sparke, 2009, p. 65). The domestic living rooms’ interiors are designed, created and lived, so the Saudi women’s self-identity was formed by their presence and roles in their living spaces. Gunter (2000) notes that women define their home by the personal touches they bring in to it. It is a place in which they can project their expression of self through the home’s structure, layout, furnishings and decoration. Massey and Sparke call it “personification of interior spaces” (2013, p. 4). The interior design of home spaces is not only designed for the purpose of receiving praise for aesthetic taste. It used to

reinforce personal identity and share that identity with others who are invited into the home. Hurdley asserts that “home is the primary site for learning how to do identity, as display, performance and as contingent, relational processes” (2013, p. 25) In this research, it could be argued that Saudi women communicate important messages about their identity to their visitors through the interior design of their living rooms, as they are primary sites in which identities are performed in practical and aesthetic contexts.

Kron (1983) writes that the human way of personalizing homes is to set up a social system and privacy in addition to presenting identity within home spaces. However, Akbar disagrees, stating that this way of presenting identity limits the achievement of privacy in the home environment. He writes, “The new way of conveying identity has led householders to allow visitors into most spaces in the house which weakens of the sense of the household’s privacy” (1998, p. 38). In this research, the value of women’s privacy is applied by wearing hijab in their living room while hosting visitors. As discussed in Chapter 6, the living rooms were space controlled by women, as they allowed visitors to the living space, and this was restricted to specific people (very close family relatives and family friends). Controlled space is conceptualized as an extension of self-identity (Marcus 1995). Moreover, privacy can be interpreted as an attempt to establish boundaries and confirm identity (El Guindi, 1999). The Saudi woman that emerged in this research personalised her living space through the roles of influencing the design of the space and the social system she set up by hosting visitors in her living space and the privacy boundary that she drew out for her living room visitors’ access. This combination supports the view that identity is formed and performed through the effective roles of women in the design of the living rooms and the powerful role of deciding visitors’ accessibility to their home spaces.

7.7 Saudi women’s performativity

The contents of the living rooms are more than a collection of furniture and objects, but are a set of items within a space in which values and roles become manifest. These collections contain knowledge about women, which is not only documented by the process of designing, but is also literally extended as women are using these

contents as well. This makes reference to the fact that those living rooms are actually a space for women's performative roles. The ethnographer Sarah Pink, in her book *Home Truths: Gender, Domestic Objects and Everyday Life* (2004), argues that "gendered performative acts constitute signifying practices mediated through lived experiences" (p. 43). How does the woman perform in and through her living space, and what are the different types of performances? This section explains how Saudi women perform to present their identities through the design and use of their domestic spaces.

The housewives designed their living rooms in Jeddah to be multi-purpose spaces. This thesis has argued that when women use and interact with the living space interior through the daily living activities (as stated by each housewife in appendices B to M, answer 2.2.1), this type of daily interaction produces the women's performance, as they experience their living spaces interiors every day. Some activities are shared, like entertainment, and others are done individually by women, such as reading and working or doing sports activities. Participants 1 and 11 used their living rooms at night alone, for reading books or watching television and using laptops, because their husbands were working at night and their children were asleep. Moreover, Participant 4 described her use of the living room thus: "I read books, use my laptop, and sometimes do sport. My little son plays around me, and my oldest boys study, read and play different things, such as piano." The daily living performance is an unnoticeable thing, as the housewives do not even know that they are performing. Yet women are performing within the space in the design of which they were involved and were influenced by their values and preferences, through which they feel the honour of self-expression.

Butler's theory of gender performativity has been used to assess the findings of this research. The aim in this research is to link the creation of domestic living space to the performance of woman. The meaning of performance in this research context is not to be an actor on the stage who acts out a play but it is about the real life engagement within the domestic space and playing multiple roles. The professor of performance studies Richard Schechner asked "How different is performing in "real

life” from acting in a play?” (2002, p. 35). This research has provided the real life context of a women’s influence in relation to the design of the domestic living space interiors in which women are created and lived. As most of the participants declared “My living room design is totally constructed by me”

The living room is that space in which spatial performativity take place, a way to see how women’s different roles are embodied and performed, which presents the position of women in this space context. Jan Smitheram, who studies spatial performativity argues that “the subject can be understood through the lens of spatial performativity constituted through space-acts, which mark the subject’s position within spatial relations and secure both one’s gender and the norms of space” (2011, p. 60). In Chapters 4 and 5, we can see illustrated the various ways in which middle-class women constitute their homes: as declared by many of the housewives, they have “Full participation in home construction and interior design”. The performativity of the middle class housewives presented in the design of these Saudi domestic living spaces’ interiors was linked to feminine roles and work (choosing the furniture and material, forming the spatial layout, arranging the furniture and decorating the space with a variety of accessories), as many participants stated that they had participated in these activities. The performances of designing domestic spaces across the selected living spaces represent the various practices and roles that Saudi middle class women undertake to achieve the spatial design in which they compete to advertise themselves, as seen and analysed in Chapters 4 and 5. By focusing on the concept of space control as a performative act, the need for both privacy and sociability can be seen in the living rooms as women invite people to their living rooms as they choose, and they are the controllers of spaces. This is agreed upon by many housewives “I am the one who identifies the accessibility to people of each of the rooms in my home”. Saudi women in charge of the household decide whom to allow and whom not to allow in their living rooms, as analysed in Chapter 6. This type of spatial control gives the women a sense of influencing the home through the powerful role of deciding upon visitors’ accessibility to their home spaces. In this context, the spatial performativity is constituted through practising

spatial design and spatial control, which marks the women's performativity within living rooms' spatial relations.

This research makes connections between Butler's concern with gender performativity and Goffman's account of the social production of space, and particularly his concepts of front and back, enabling us to link their common interests, in which domestic space is gendered. Drawing on both Butler and Goffman, I have argued here that the living room stands as the space for the Saudi woman's performativity, produced by her practices in relation to design and everyday use within the home context. The finding reached here is important and of great interest, as the Saudi women can play a variety of significant roles (performances) in the home environment, personalising the living spaces physically and psychologically by presenting their identity, as well as socially, which is the main role that the Saudi women were trying to practice. Alan McKinlay (2010) asserts "Performativity is not reducible to performance and the degree of choice involved in identity construction; both makes it appear more 'natural' for the individual" (p. 232). The key context here is that performativity is not capable of being simplified in presentation to performance, as performativity is wider concept. Both performance and performativity can construct identity but Goffman (1959) introduced the idea of identity as performance, saying that, in social interaction, we present ourselves to others in a way that conveys the way we want them to define us. According to Goffman's theory, we perform our identities bound to the context of interactions and the availability of an audience. This entails seeing women's domestic practices as performative acts only in interactions with other individuals; however, Butler's theory helps to understand the way in which woman's identity is formed within the domestic living space in which it is lived out and experienced over time. In this context, I can identify two aspects of performance: some performances can be considered as private performances through the mere act of engaging with the designed space and through how the Saudi women view themselves. On the other hand, other performances have a public aspect, as they are important to be seen by others (family members and visitors) within the living room context. Figure 7.2

below shows the graph of the research context, displaying how the research themes work together and their relationships, to present the aim of this study.

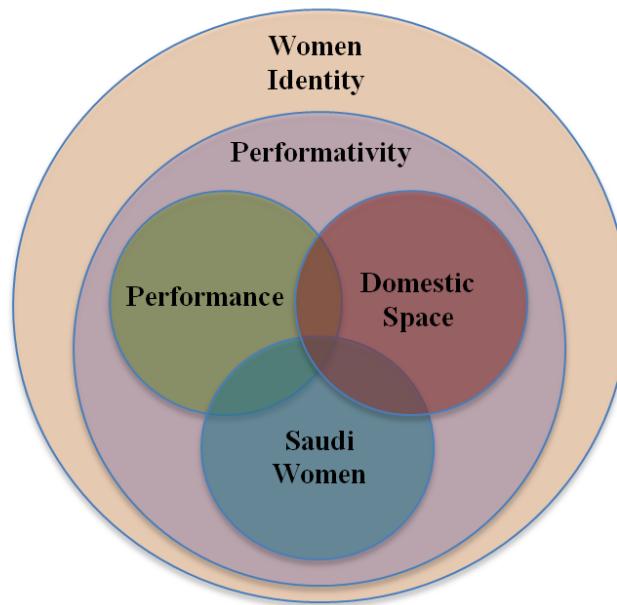


Figure 7.2: The graph of the research context

7.8 Conclusion

This chapter has discussed and examined the research findings and views of other scholars in related research, through setting out a comprehensive understanding of the role of Saudi women in designing domestic spaces in Jeddah. This chapter has addressed the significant roles of women in home design in architecture and interior stages, centring on two types of participation: full participation of the women from construction to decoration stages, or partial participation, only in the furnishing and decoration stages. This role of participation can also be extended to the women's financial participation, indicating how Saudi women are becoming more powerful in their homes.

Saudi women are now participating in the development of the society in which they live and work, bringing to it the benefits of their education, job and social awareness. As the living room is the central space for family gathering and interaction, it is considered to be the first place for women's social contributions; at the same time, as

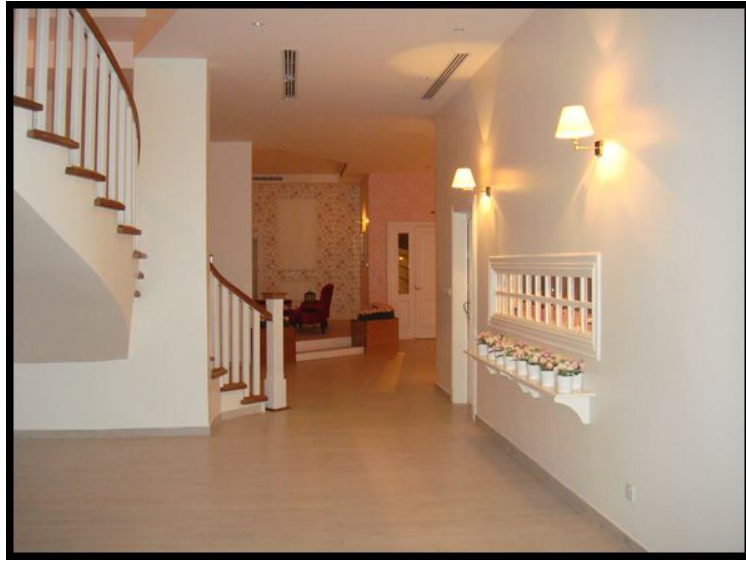
the living room is used for receiving visitors, it is seen as a container in which social relationships and contributions are built.

Saudi women's performativity presents their gendered identities through their engagement in various performances and experiences within their domestic contexts, in which 'the face of women' is forming their social visibility. This chapter has also discussed the expression of individual (women) identity and the expression of group (family) identity within the living rooms. The living room in the Jeddah home is the centre space of symbolic interaction where 'I' meets 'them', where women show how well they have presented themselves and the values of their families in the living room context. The living room can be used in remarkably complex ways to assert personal and group identity and social status.

The aesthetic contents of the interiors of the Jeddah home represent how taste is controlling the living space design. The women's symbolic spaces are marked out by the distinctive lifestyles of Saudi women in their domestic living spaces; according to Bourdieu's theorization of habitus, the physical interiors of the living space contain embodied domestic practices and can become an embodiment site of woman's dominance, class and identity.

The three levels of symbolic meanings developed by Rapoport (1988): 'High-level' meanings, related to cosmologies, cultural schemata, worldviews, and philosophical systems; 'Middle-level' meanings, related to those aspects communicating identity, status, wealth and power and 'Low-level' meanings, related to everyday activities were used in the analysis. The living rooms in this research represent the low and middle levels of meanings, related to the function of the living room content to transmit the women's identity, social status, power, and roles (the middle-level), as well reflecting the everyday experience of the women within the living spaces (the low-level). My research aim also meets the high level of meanings, as it investigates the Saudi's women's roles and identity in the social world, representing where Jeddah city is on the map and the lifestyle of Saudi women and their cultural schema for living.

Through the literature review, it has been clearly seen that the role of Arab women in general, and Saudi women in particular, in the design of home spaces has not been fully studied. There is a shortage of research in the field. This research has shed light on the current powerful role of Saudi women and the deep interrelationship between women and home design. It is hoped that this research has contributed, firstly by filling the vacuum in studies about the role of women, especially in the Jeddah home environment, by focusing on the invisible roles of women in the design of their family living rooms. The aim has been to understand contemporary Saudi society and shed light on women as a new authority in Saudi homes and re-define the new women's identity. Saudi women are stressing their effective participation and drafting their leading roles to become the authors (heroes) of their homes.



CHAPTER EIGHT

Concluding Remarks

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8.1 Introduction

8.2 Findings regarding Saudi women's role in the Jeddah home environment

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CHAPTER EIGHT

Concluding Remarks

8.1 Introduction

The aim of this concluding chapter is to recapitulate the research findings. Some of those findings, which have been summarised at the end of previous chapters, will therefore be reintroduced, to illustrate the overall findings of this study. This chapter sheds light on Saudi women's roles in the Jeddah home environment. It addresses the role of interior designer as a Saudi woman's job and also raises awareness of the work of interior design by these amateur designers. Thus, the thesis aims to gain a better understanding of the contribution Saudi women make to the furnishing and decoration of their own home spaces (the living space in this research context) and to show how their identity footprints are left on the space they have designed and used. The chapter concludes by highlighting how this research context contributes to new knowledge and then offers some relevant suggestions and recommendations for future research.

8.2 Findings regarding Saudi women's role in the Jeddah home environment

Numerous architecture and design researchers have studied the home environment and its interior design in the Saudi context. The relationship between domestic spaces, interior design and residents cannot be ignored. The prior research touched upon a general understanding of women's role in the formation of the Saudi home environment, by allocating some domestic spaces for women's gathering and examining to some extent the Saudi women's level of participation in home design. However, due to the scarcity of in-depth studies about women and the home environment in the Saudi context, it was considered that there was a significant need to study the important role of Saudi women in home design. This study focused on unveiling the women's participation and role in designing their living spaces. This study focused on the living space that is used by housewives, and also influenced by them, in generating the interior design as a significant work. It has explored the capability of living space furnishing and decorating to present the woman's identity,

as presented in the context of Jeddah homes, as Saudi women's identity has become a controversial social and cultural issue in Saudi Arabia.

The data from the mixed methods used in this research (Case study, Ethnographic interviews, Photographic and video records, coding and observing the living space features) converged to unpack the environmental meanings and helped to understand the reality of women's home experiences. The interviews provided the most substantive source of information. They provided a richly-detailed understanding of women's experiences and interactions within the living room interiors. The methodological framework introduced in Chapter 3 helped to produce a critical text in the rendering of experiential knowledge and social phenomena, which is the aim of this research. The methodological approach used has an anthropological angle: to construct knowledge from lived experience and present women's role and identity in Jeddah's domestic living spaces.

A variety of aspects of the living rooms' interior architecture, décor, furniture and objects were analysed in this research. The role of women in design extended from home construction to arranging the domestic interior spaces with furniture and decoration objects to shape the use and meaning of the home context. This research indicates that furniture in living spaces gains a symbolic function through the process of use and its relationship to women in meeting their values, intimate memories and needs, which were discussed in Chapters 4 and 5. The exploration of how those living spaces are used for private activities and social relationships highlighted the different roles of women. This research is a source of documentation of the Jeddah home environment, especially living spaces, in terms of their physical structure and social dimensions, which were analysed in Chapter 6.

Searching for identity in the home environment is not a simple matter. It cannot be accomplished by presenting the connection between women and their living space contents, but it is also a matter of everyday practices, relationships and values. The research has aimed to summarise some of the important domestic contexts which throw light on identity presentation, whether individual or collective, that produces the meaning of the home environment in Jeddah city. The expression of collective

identity appears less than that of individual identity. In fact, this shift depends on the recent changes in women's roles in designing home spaces. These roles appeared in the satisfaction of the women with their homes, more than that of the family members, in the light of designing home spaces appropriate to their values and aspirations. This research explored the way that Saudi women present their gendered identities, as discussed in Chapter 7. The research data collected from case studies and women's interviews established that living room interior design is more complex than simply shaping the use of a space. It also reinforces the existence of the strong influence of Saudi women in the contemporary Jeddah home environment, in which design played an important part in putting feminine ideas and desires into practice in the home and society, reproducing patterns of dominance.

The traditional perspective saw the guest room as the main symbolic space in the home. This room constitutes the facade of the house. In general, the guest rooms are always found in locations close to the main entrance. This is because of their symbolic role of linking the family, mostly the males in the family, with the community, because of the need to maintain the privacy of the female in the family. The living room has always been a private area; it is the female domain. The Saudi architect Mashary Al-Naim (1998) declared that, not only is the male reception space a link between the family and the community, but also the women's reception and family living room are used as two extra channels to enhance this relationship. In this study, it was found that the living room in the Jeddah home environment is a mediator between the family and community. The furniture in living spaces exceeds the number of residents in the home, to allow for extended family gatherings and visitors. The living space is meant to accommodate the different activities performed in it as a daily, weekly and monthly gathering ground. One of the most interesting findings of this study is the use of living room for a symbolic purpose in the Jeddah home environment, as it is used for hosting guests of different genders and relationships; women's privacy is now a more personal choice, but it is opened to differing groups of people in different homes, as discussed in Chapter 6.

The emphasis on privacy in Saudi homes is largely related to the requirement of women's privacy, which aims to provide women with the convenience of being away from the public gaze. On the other hand, most living rooms are counted as the front part of the home to visitors in Jeddah homes, even though they are located deep within the home, not physically in the front areas; but this is based on the meanings that women would like to present for their visitors. In this research context, rather than seeing the domestic living space as a private area that is kept away from public, it is actually found to be political, through its symbolic role. As Legg explains, 'women helped to politicize the home and assert their agency in a space often read as one of silence and subjection' (2003, p. 23). Moreover, Massey and Sparke argue that "the subtle imprint of human life on to the interior within which it is lived happens invisibly and silently" (2013, p. 4). Accordingly, women's effective roles in the home environment transfer Saudi women in Jeddah city from an invisible position to a visible position. The Saudi women are not considered to be the socially veiled quarter any more.

The main factor influencing the changes in Saudi society is globalization, which has improved the lives of Saudi women, their levels of education and employment. Globalization is continuing to strengthen the women roles in Saudi society and challenge some of the cultural barriers they face. It appears likely that it can make significant cultural changes. Saudi women nowadays are experiencing a golden period, evidenced in noticeable changes in Saudi society. These changes are likely to re-define women's role in society. Saudi women will continue to break all the constraints in their lives and increase their effective participation in society. The changes that have taken place in women's lives and role in society through this period based on the influence of globalization will also redefine the role of women inside their home environment. These changes in social structure in Saudi Arabia will encourage Saudi women to redefine their roles within their family, home and society, as globalization poses a challenge to domestic values. This means that Saudi women will have a visible influence on the home environment in the whole country; it has been observed that not all Saudi women in Saudi cities are currently experiencing the same opportunities to change but the introduction of these

significant social changes will give Saudi women in all cities a degree of power and a starting point to change and play different roles of influence in their home environment. Thus, the home environment will be a place for Saudi women's self-development, self-expression and the change of social views through their actions in the home environment. The position of women as a new authority in Saudi homes can be developed and a new woman's identity will be defined. In my view, Saudi women in the whole country will increase their effective participation and draft their significant roles to become the authors of their homes; this will have a clear impact on the home design in particular.

One of the most important findings in this research is that these Jeddah women have striven to identify themselves and create their own enriched places. In the context of Jeddah's domestic living spaces, Saudi women are creating a new social milieu, making an economic contribution and have authority that represents women's roles within the home context and beyond. This works in parallel with their participation in public activities, such as education, work and some forms of social participation. Women's increased economic, professional and public contributions are reflected in their contributions to the design of their homes.

8.3 Saudi woman as an interior designer

This section makes an important point in introducing the active role of Saudi women in interior design, both as professional interior designers and amateurs. Many Saudi women nowadays have become educated in interior design in different cities in Saudi Arabia. In Jeddah city, there is one public university, which teaches interior design for women (King Abdulaziz University) and there are two private universities (Dar Al Hekma College and Effat University) which open the door to women to becoming an interior designer. Moreover, Interior design programmes in Saudi Arabia are offered only to female students (Ahmad & Ali, 2013). This supports the argument in this research and reinforces the importance of women's influence on the interior design of the built environment. As interior design education is spreading across the city of Jeddah, so it is producing a number of female design graduates who can work as interior designers. Saudi women can now obtain a license, open an office and share in various exhibitions. Such female education and work in interior design have

influenced the way the women develop their roles and self-expression in the home environment and society. As shown in this research, some female interior designers were asked for design advice in Jeddah's living rooms. This was stated by housewives (7, 8, 9, 10 and 12) in Chapter 5, which discussed the relationship between participants and those design professionals and how participants took advice from the interior designers to furnish their living rooms: those interior designers were sometimes relatives (sister's daughter and son's wife) or friends or were employees of furniture shops.

In this research context, Saudi housewives (with no formal interior design education or qualifications) dominate the design of domestic interiors. The women in Jeddah are amateur homemakers and interior designers. They design their home spaces following their tastes and choices, the furniture and decoration objects were arranged and displayed by them based on preferences and needs; by this process they have become designers. In creating the family living space, the Saudi housewife is presenting her creativity. Roni Brown's research draws on ethnographic methodology to observe homes producing self, she asserts "the ability to design a home reflective of specific lifestyle and life-needs is clearly one of the advantages of self-building and contributes to the narrativity of the home by revealing the "interior" perspectives and subjectivities of individuals." (2007, p. 277). From the perspective of the amateur home designer, designing the home and living spaces are creative practices that lead to the process of identity formation, as the housewives sought to express their language of identity through their domestic interiors. Through a study of these Jeddah home environments made by amateurs we discover more about the lived experience and several of the roles performed by the Saudi housewives. What can be consistently observed in the living rooms is the presence of creative housewives, creating through amateur practices, as a contemporary leisure phenomenon. Moreover, the housewives' self-home-design represents far more than an opportunity for self-expression and an act of identity representation. They sought confirmation of their new positions in society through the ownership of the interior design in their home environment.

In this context, Saudi women can play roles both as occupants and designers in Saudi households, influencing the domestic design. This research has presented the Saudi women's self-achievements and illustrated the creative roles that can be played in design practice. This is a sign of power in the home and beyond, with the elevation of the position of the feminine in interior design and the successful presentation of identity. The evolution of future homes may be set in a more powerful and functional direction to women's social position, through a more comprehensive involvement of women in the interior and exterior house design stages.

8.4 Research contribution to knowledge and areas for further research

In the Saudi context, based strongly on previous research, this study is an extension of the earlier studies and has been conducted to find a new area of contribution to knowledge. Saeed Hamdan's (1990) study showed that the Saudi wife applies ideas in her house decoration, whereas I have conducted this research to extend this to find the Saudi housewife's more comprehensive design roles in the Jeddah home environment. Following Akbar (1998), who found that Saudi women in Jeddah are in charge of the home interiors, my research has added a further source of documentation of the physical interior design and women influence in Jeddah's contemporary domestic spaces. This research has also added to Al-Naim's (1998) investigation of how the house in Hofuf can express individual identity, by investigating the Saudi woman's individual identity in the Jeddah home context. Moreover, following on from Nada Al- Nafea (2006), who found that women in Riyadh tried in a persistent way to define their status within their family and society, my research presents how women in Jeddah defined their significant roles and identity in Jeddah's domestic context and beyond. Recently, Alaa Al-Ban (2016) examined the power of Saudi women in the making of the traditional Hijazi residences. My research found out about the power of Saudi women in the contrasting context of contemporary residences in Jeddah. This research has established a new knowledge and understanding of what goes on behind the closed doors of Jeddah homes, as it has discovered that there are a group of new designers who have to be recognised and understood. The Saudi women (housewives) are working as amateur designers to design their home spaces and do the job like any other professional designers; in this case they must be acknowledged socially. This

research has offered a critical analysis of the role of Saudi housewives in designing home spaces, especially living spaces, to create an image of their identity. The research findings are of practical use to all those who are interested in domestic interiors, through strengthening the understanding of the relationship between women and the design of their domestic spaces.

This research speaks to the disciplines of design history and interior design studies, as in the western context there are many theories and studies about the role of gender in relation to design history (Attfield and Kirkham, 1989, *A View from the Interior: Feminism, Women and Design*). Penny Sparke's work is also focused on design history and design in relation to gender and identity (*An Introduction to Design and Culture, 1900 to the present* (2004); *The Modern Interior* (2008); and *Interior Design and Identity* (2004)). This work also connects with western-based studies in terms of representation of women as designers and makers in relation to the domestic interior and gendering in taste (Kirkham, 1996, *The gendered object*; Sparke, 1995, *As long as it's pink: The sexual politics of taste*), in addition to the work of women as design practitioners (Buckley, 1989, *Made in Patriarchy: Toward a Feminist Analysis of Women and Design*; Buckley, 2009, *Made in Patriarchy: Theories of Women and Design- A Reworking*). In the Saudi context, we do not have this ground of research about gender role and identity in relation to domestic design interiors (there is little design history and theory) so I have introduced these published studies with which my work resonates. My research establishes an ethnographic literature base in gender, design and identity in the Saudi home, which is an important theoretical contribution to obtain a view from the interior to understand the home design as a feminine influence, highlighting the design experiences of a group of Saudi women living in Jeddah homes. This research has looked at the amateur roles of female homemakers seeking to design their homes' interiors. In the study of interior furnishing and decoration of the Saudi domestic environment with regard to the role of women, I am writing a new chapter about the role of gender in relation to design history and the material culture of Saudi women.

More work needs to be done to further explore the ways in which women's performativity is presented within a broader range of domestic settings, teasing out the different levels of spatial interaction, and the power relations within which they are embedded, as well as the aesthetic and symbolic objects through which they are encoded. It is important to put into perspective an awareness of the power of Saudi women as they will continue to be central figures of power in the domestic realm and beyond the walls of this realm.

The importance of the woman to the construction of gender roles and relations within the home has not been studied sufficiently in the context of Saudi Arabia. This study suggests that much further research is needed to investigate women's role in a conservative society such as Saudi Arabia and to explore the role of women in their homes in other cities in Saudi Arabia. It is important to understand the differences between cities and make a comparative case between Saudi women's roles in two regions of Saudi Arabia, for example, since not every woman in Saudi Arabia has experienced the home in a similar way. This is to say that women are not identical in their contributions to the home environment. Further research is invited to identify the major relationship between women and the home environment, which could be expressed in various ways in different contexts.

This study has added a dimension that can open the door for more interpretation of the woman's position in the domestic environment from a woman's point of view. Such a gendered view is a practical way of opening a space for rethinking about household interior design and the role of gender in decision-making. An interesting concern could be how the women's role and power in decision making increase with their changing life cycle, from the woman's role as daughter in the family home, after marriage and after having children. On the other hand, this research could be done as a study of the influence of men in their home environment, with an interpretative dimension of man's position in the domestic environment, from a man's point of view.

As this research has investigated the relationship between the woman and her domestic living space, further research is invited to study the woman's role in

different home spaces; so this could be extended to make a comparison between two or three domestic spaces (for example, the living room, bedroom and guest room) to understand what are the woman's roles in constructing them. Moreover, no emphasis has been given in this research to the different uses of furniture in home spaces in relation to gender. The woman's use of furniture and her building of relationships and memories in home spaces could be significantly different from the way that man uses the same furniture in the home context. This important concept could be a future independent study to understand the way gendered lives are experienced.

A more comprehensive investigation is required to concentrate on environment-behaviour studies more fully. What is really needed is to study women's patterns of behaviour and participation in the home environment in every city in the country (Saudi Arabia), to consider how Saudi women have interacted effectively with the physical spaces to create their own places and identity. This would enhance the social and cultural awareness of the effective roles played by women in the Saudi home environment and clear misperceptions about them as merely passive.

In this study, I have touched upon the women's expression of individual identity in Jeddah's contemporary home environment, but a more comprehensive investigation is required to understand this phenomenon more fully. A future study is needed regarding women relationship with the home environment, as it is expected that Saudi women will continue to strengthen their position in the home and society to present their identity.

Future research can be conducted with Saudi women who work as interior designers, to investigate their significant roles in home design, based on their profession as designers and their experiences as residents. In another aspect, it is possible to explore how the female designers encourage their women clients to express themselves and their aspirations through their domestic environments.

It would be good to see this research conducted in other methodological frameworks, for example, the questionnaire, which could be distributed to many women in Jeddah

city. In addition, focus group interviews could be conducted, by interviewing interior designers and investigating their thoughts from their expert point of view. More methodological insights can be applied for future research such as using the Personal Living Space Cue Inventory developed by Gosling et al. (2005) to document features of personal living spaces and present the environmental meanings in different cultures. This would lead to the identification of how domestic space contents can be seen to acquire the residents' lifestyles and behaviours. A joint research project could be done by female and male researchers in the home environment of any conservative society. As the male researcher will have difficulty in entering the family home to conduct interviews with Saudi women, due to the social constraints, so the female researcher can do this job. The female researcher has the opportunities to access the family home and the ability to conduct interviews with women in their homes. Thus, including both female perspectives and male perspectives will provide a comprehensive context for the research, as female and male perspectives represent partial views in the social reality.

Finally, it is hoped that this research will generate further academic and professional interest in the study of the interior furnishing and decorating of domestic environments with regard to the role of women in the wider world.



APPENDICES

APPENDICES

Appendix A

The Interview questions for living room participants

Introduction

I would be very grateful if you could assist me in my research by answering a number of questions relating to your living space. In this interview, it is important to consider whether your answers are representative of your personal experience. Please take your time to make sure that your answers are as complete and accurate as possible.

Part I: To be Completed by the Researcher

Describe the following:

1.1 House location

1.2 Living room location within the house and the size of the living room

1.3 Floor plan

Part II: To be Completed by the Researcher in Communication with the Participant

Part one: This part of the interview aimed to gather essential data, such as the number of residents (family members) in the home, their positions in the family, each member's age, education, occupation and income, and other general questions.

2.1.1 Please give a description of each member living in this house:

Name of family member	Position in the family (father, mother, daughter, etc.)	Age	Education	Occupation

2.1.2 What is the average monthly income of the household?

0 – 4,999 SR 5,000 – 9,999 SR 10,000 – 14,999 SR
15,000 – 19,999 SR Over 20,000 SR

2.1.3 What does your work mean to you?

2.1.4 (a) For how long have you lived in this house?

(b) Do you rent or own this house?

(c) If you rent the house, what is the annual rent?

(d) If you own the house, were you involved in its layout and design?

2.1.5 Where in the house do you feel most at home? Why there?

Part two: This part of the interview covers the living space activities and furniture. A checklist of possible activities or uses of the living space was prepared prior to the interview, and during the interview it was recorded how frequently each activity was conducted and where they occurred within the space. The description of furniture arrangement in the space and the resident's description of the activities aimed to capture a complete and detailed image of the physical features of the living room.

2.2.1 (a) Please describe the activities performed in your living space, and rank them according to the following criteria:

Activity	Where performed	How special do you feel the activity is?					How often is the activity performed?			
		1	2	3	4	5	Hours per day	No. of times per week	No. of times per month	Rarely or never
Watching TV										
Listening to the radio										
Reading books										
Reading newspapers										
Socialising with or entertaining guests										
Studying										
Playing (cards, board games, etc.)										
Talking/socialising with family										
Work										

(b) Please describe the activities performed in the daytime and night-time in the living room:

Day	Time	Activities	The use of furniture
Saturday	Daytime		
	Night-time		
Sunday	Daytime		
	Night-time		
Monday	Daytime		
	Night-time		
Tuesday	Daytime		
	Night-time		
Wednesday	Daytime		
	Night-time		
Thursday	Daytime		

	Night-time		
Friday	Daytime		
	Night-time		

2.2.2 How many times have you furnished your living room?

2.2.3 Please describe your current living room furniture and objects to me, as though I were someone who has never seen it:

Current furniture	Quantity	The function	The store from which it was purchased	Furniture age

Part three: This part of the interview covered residents' preferences for furniture and its value, what influenced their decision, sources of design ideas, furniture stores where furniture and decorative items bought from and design experiences.

2.3.1 Why do you use and choose these pieces of furniture, as opposed to other kinds or styles?

2.3.2 What is the estimated economic value of your living room furniture?

2.3.3 What influences your decision more when buying furniture: its novelty, style, comfort-level, or some other combination of factors?

2.3.4 What are the furniture stores that you usually buy furniture and decorative items from?

2.3.5 Do you read magazines that give ideas or inspiration for improving your home interior, or do you search for any ideas on the internet?

2.3.6 Do you like the arrangement of the furniture in your living room?

Yes No

Why?

2.3.7 What is the focal point of the living room arrangement?

Part four: The participants were asked about their role as mother and wife in the family and the role of the father and other members in the home. Questions were asked of the participants about their family values in the living room.

2.4.1 What is your role as wife?

2.4.2 Do you have the choice to go out or work, without asking permission?

2.4.3 What is your role as a mother?

2.4.4 Who in your family is interested in the furnishing of the living room?

2.4.5 Does your living space provide a shared family space? What are your family values? How do you think that this living space design can meet your family values?

2.4.6 What is the role of the man in the home?

2.4.7 Do you have a driver or maid?

2.4.8 If you have a maid, what type of house tasks does she perform?

Cleaning

Tidying

Washing cloths

Ironing cloths

Cooking
Preparing for cooking
Taking care of children
Other

2.4.9 What is the maid's role in your living room?

Part five: Participation of women in their homes: was the opinion of women taken into consideration when choosing the neighbourhood and house? The role of women in furnishing the living room and level of satisfaction with the living space design, indicated by the changes made in the space.

2.5.1 Why was this neighbourhood chosen?

Financial reasons
Close to amenities
Close to family and relatives
New neighbourhood
Other, please specify

2.5.2 Was your opinion taken into account when you bought/built/chose your home?
Yes No

2.5.3 (a) Number of houses occupied before:

(b) In which neighbourhood was your previous home?

(c) Reasons for moving from previous home:

More space needed
Increase in family size
Far from amenities
Far from work
Far from family
Built / bought a new house
Got married
Other, please specify

2.5.4 (a) Do you participate in the home expenses?

(b) Did you participate in buying the home? Yes No / shared purchase with husband / bought alone

(c) Are you the one who bought the furniture?

(d) Do you participate in buying other home items?

2.5.5 What was your level of participation in the interior design work?

No participation

Partial participation

Full participation

2.5.6 Is there a shared decision between family members in choosing the living room design, is there competition (with your husband and children), or is the choice wholly yours?

2.5.7 Is your living room design imposed, selected or constructed?

2.5.8 What was the nature of your participation in the home design?

Choice of material

Spatial layout (size and location)

Accessories

Other, please specify

2.5.9 When you chose or designed your living space what, was the most important factor?

(You can give more than one answer)

Privacy

Size

Function

Aesthetics

Other, specify please -----

2.5.10 Do you enjoy using the living room?

Yes

No

Why?

2.5.11 Is it in any way frustrating or annoying to use?

Yes

No

Why?

2.6.2 Indicate the level of importance of visual privacy in your house in relation to guest rooms and family living rooms:

2.6.3 Indicate level of influence of these factors on your need for privacy from a visual point of view:

Religious

Social Requirements

Personal Requirements

Part seven: Hospitality, access and its limitation

2.7.1 When guests visit you, what are the rooms that they are expected to occupy?

Female visitors

Very close relatives (son, daughter, parents, brothers)

Other relatives

Very close friends

Casual friends

Neighbours

Strangers

Male visitors

2.7.2 Who identifies the accessibility of people in the home spaces?

2.7.3 Is your living room interior your preferred environment for social relationships or entertaining?

Yes No Why?

2.7.4 Do you receive couples in your living rooms and how is the concept of privacy applied in this situation?

2.7.5 (a) Before receiving guests, what do you do to prepare the house?

(b) How do you host your guests? Type of hospitality?

(c) How many times do guests come to your home?

2.7.6 Is the living room used more than the guest room for receiving non-resident visitors? How often do non-residents use the living space?

2.7.7 How do you think your living room provides privacy and hospitality?

Part eight: Questions were asked of the participants about how their identity is presented by their different roles in the living space

2.8.1 Do you think your living room represents you more than your family? Why?

2.8.2 How well do you think the furniture in your living room represents your identity?

Not very well Average Very well

2.8.3 What pieces of furniture have strong memories associated with them?

2.8.4 What are your most personal objects or objects that you feel contribute to your sense of personal identity in your living room?

2.8.5 What does all your living room furniture taken together as a whole mean to you?

2.8.6 Do you think the women in Jeddah are different from the other women in Saudi cities? How?

2.8.7 As the women in Saudi Arabia become more free to participate in social life, what are your thoughts on this movement and what is your social contribution or role as a woman in society?

[Wrapping up the conversation] If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?

Thank you very much for your help.

Appendix B: Living room 1

1. Coding the living space features

1.1 Specific items recorded in the first living room

This room took approximately 40 minutes to code the items within the living room.

1.1.1 Global ratings (Form A)

Form A: coding for this living space presents a quiet space. This living space is well-lit by artificial lighting (desk lamp, free standing lamp and wall lamp). In fact, this space has large windows with no curtains, so in the morning and afternoon natural light is provided to the living space. As the coding was done at night, however, artificial lighting was the source of light within the space. The living space atmosphere was fresh and the temperature was moderate. The general state of the room was that it was in good condition, decorated, clean, neat, well-organised, roomy, new, and stylish. It is an inviting space, which serves multiple purposes. The room was coded as a space with a colour scheme, as well as a cheerful, comfortable, expensive, distinctive and modern space. This living space does not have any books, magazines, CDs/records, stationery, or clothing.

1.1.2 Room feature (Form B)

This room consists of a large rectangular space. The living space walls are covered by floral white and pink wallpaper. About 10% of the wall is covered by décor (one clock, three floral-painted panels and four wall lights), mostly attached by nails. The wall is decorated with three floral-painted panels located beside the toilet and four wall lights hanging on two opposite walls: two above the television and two on the opposite wall near the dining area. There are two clocks in the living room, one white wooden clock with a decorated background, located beside the service window between the kitchen and the dining area; this clock does not work. The second clock is an old-fashioned, white metal clock with a floral background located on the service side table between the sofas; this is a working clock. The ceiling of this living space is white and beige striped gypsum with spotlights distributed around the room; the ceiling is four metres high. The living space floor is on one level and is covered with unpolished beige wood parquet, with no carpets. There are two wide doors opening to the outside communal garden and swimming pool areas. The two wide doors are not covered with blinds, curtains, or shutters. This living room is designed with a combination of colours, including beige, pink, brown, green, purple, and white.

Table 1: List the number of miscellaneous items in this living space

Miscellaneous items	Number
Candle holder	2
Candle	12
Floral metal box	3
Flower pot	1
Closet organiser	3
Dining napkins holder with tissues	1
Glass	1

Bottle	15
Flower arrangement-artifical	Many
Cup	2
Teapot	3
Doll sitting on small chair	1
Floral wooden box	3
Empty floral pot	2
Memorabilia cultural- wedding	1
Salt and pepper holder	1
Sculpture	1
Vase	7
Floral tissue box	1
Picture frame without photos	3
Plant pot- real	4
Glass with candle	3
Cylinder carton box	2
Pink and beige floral cushion	8
Table light	2
Wall light	4
Stand light	1
Garbage can – empty	2
Chair seat pad	6

The coder added some cues and items that she saw within the living space and which were not already present in the instrument, such as many miscellaneous items (juice bottles, different boxes, multi-flower pots and plant pots, salt and pepper holder, and pictures frames).

1.1.3 Furniture (Form C)

Table 2: List the furniture pieces in this living room and specify their material and shape

Pieces of furniture	Material	Shape
Two sofa chair	Upholstered with pink floral velvet and brown background fabric.	Chair with two armrests connected with the back and brown wooden legs.
Sofa - three seats and chaise lounge	The body of sofas is upholstered with plain beige velvet fabric	Three seats and chaise lounge with four back cushions and two armrests with brown wooden legs
Sofa - two seats	Beige velvet, plain fabric	Two seats with two back cushions and two armrests with brown wooden legs
Sofa - single seat	Beige velvet, plain fabric	One seat with one back cushion and two armrests with brown wooden legs
Sofa side tables	Brown wood	Circular top with one pillar and a base.

Coffee table	Beige wood with brown top	A rectangular-shaped table with brown top with three drawers and four legs
Dining table	Beige wood	Table top/ two drop-leaves and four legs
Two dining chairs	Beige wood	Solid wood chair with back and two armrests and four legs
Four dining chairs	Beige wood	Solid wood chair with back and four legs and no armrests.
Long stool	Beige wood	Solid wood stool with four legs
Buffet	Beige wood	A flat top with two drawers, 20 bottle-shelves and four legs
TV bench	Beige wood with brown top	A rectangular-topped bench with storage combination
Sideboard	Beige wood with brown top	Sideboard with brown top and two drawers and lower panel with six legs
Service tables	White tables with pink and grey floral pattern top	Circular-topped and four legs
Shelving unit	Pink wood	Four panels with 15 pillars
Side Table 1	White wood with pink floral pattern top	Circular-topped and four legs
Side Table 2	Brown wood	Circular-topped with stand and three legs

Table 3: List the electronic equipment in the living space

Electronic equipment	Number
TV	1
Receiver	1
Phone	1
TV remote control	2

1.1.4 Broad categories of items (Form D)

Stationery was not found in this living room. CDs, records, clothing and health products have not been coded in this living room.

2. Interview data

The following information records the conversational data collected from the interview with the participant (housewife) in case 1.

Part 1:

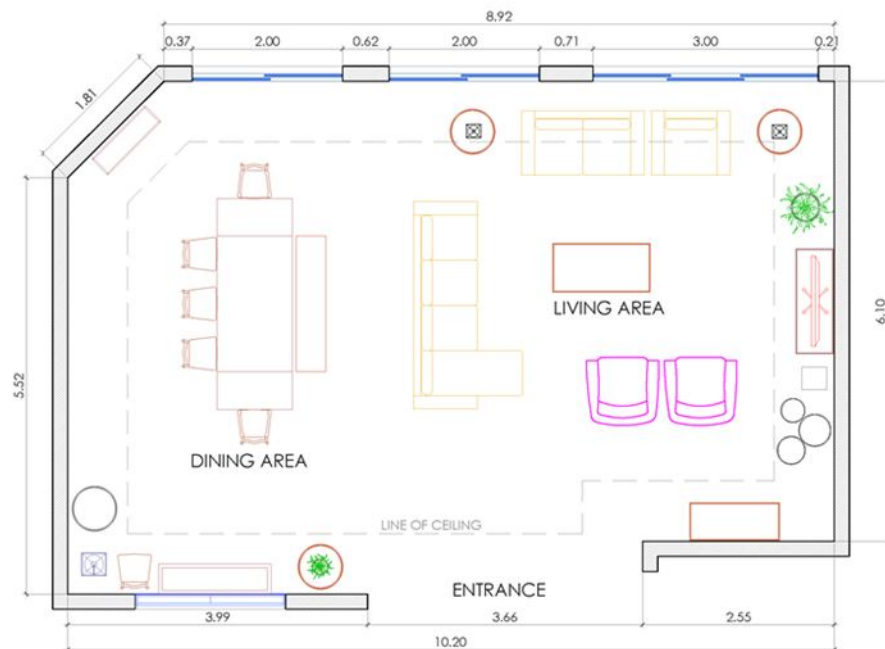
1.1 The home location

The type of home featured in this case study is a villa, located in the Al-Mohammadiyah neighbourhood, in the north-west of Jeddah. This is one of the new neighbourhoods in the city of Jeddah that developed after an expanding level of population and urbanization in the city over the last three decades. It is bordered by the Obhour neighbourhood in the north, the Al-naeem neighbourhood in the south, the King Abdulaziz airport in the east, and the Al-Shatea neighbourhood in the west. The Mohammadiyah neighbourhood is bordered by Salam Street in the north, Hope Street in the south, King's Road in the west, and Medina road in the east. The street that passes through the centre of the neighbourhood is Prince Sultan Street, one of the main streets of Jeddah. This villa is one duplex of four which shares a communal garden and swimming pool. This set of villas is occupied by an extended family: the parents live in one villa, with their married daughter and sons living in the others.

1.2 The living room location

The living room is located on the ground floor of the villa. It is at the back end of the ground floor, opposite the main entry door. The size of the rectangular living room is approximately 7 metres wide and 10 metres long, and compared with the other spaces in the villa, it is the largest space.

1.3 Floor plan



Part 2:

I began my interview by saying, “I would be very grateful if you could assist me in my research by answering these questions regarding your living space.” The following is a translation, from Arabic, of the interview transcript.

2.1.1 Participant: “We are a family of four: my husband (42 years old), myself (38), and my two daughters (aged 17 and 12). The entire family uses the living room. My husband and I work as lecturers at King Abdul Aziz University. We each have a master’s degree. My two daughters study in high school and primary school.”

2.1.2 Participant: “Our average monthly income is over 20,000 Saudi Riyal.”

2.1.3 Participant: “My work represents my identity as a generous person; my achievement by teaching people how to deal with children; my enjoyment by teaching new things and techniques.”

2.1.4 Participant: “We have lived in our own villa for one year and two months, and were involved in its interior design furnishings, and decoration, and participated in the building plans as well.”

2.1.5 Participant: “It is our living room, because it is a shared space for us and the majority of activities are performed in it. We use the living space as a sitting area; for family gatherings and discussion, eating, reading books or using laptops, watching television, and sometimes we use it for studying. All these activities take place each day, and with regard to receiving family relatives, I should mention that we are living in compound villas with my parents and brothers (as extended family), so we gather together with them in the living room every two weeks for breakfast and dinner and we always play games, such as PlayStation and cards.”

2.2.1 Participant: “During the weekdays, the living space has the same routine of use, so during the morning periods the living room is not in use, because we are out for work and school. From 3pm, we gather for lunch and to discuss our family issues around the dining table, and after that we spend time in the living room, watching television, reading, and using the Internet, so mainly sitting on the sofas between 3 to 7pm. From 7pm the living room is not in use because the girls go to their bedrooms to do their homework and then sleep and my husband and I go to our home office to do our work as well. Sometimes at night, I use the living room alone for reading or watching television. That’s how we use the room during the weekdays, while the weekends are different. We use the living room on Friday and Saturday just in the morning, we wake up and have our breakfast there, and then we spend the day out (usually going out for lunch, then visiting family relatives). Every two weeks, the living room is used for receiving relatives, when we always play, watch television, and talk there, and most of the furniture of the living room is used (sofa, chairs, and the coffee table).

2.2.2 Participant: “We have furnished this room only once since we moved to this villa.”

2.2.3 Participant: “Our living room is furnished with 3 sofas that I bought from Pottery Barn, and these two sofa-chairs. I bought them from Dogtas; we use these sofas for sitting and relaxing. The dining table with chairs and stool, buffet, coffee table, sideboard and the other side tables here in the living room are from Pottery Barn: they are used for displaying things, serving, putting accessories on, and for storage. As you can see, the set of these three service tables are used for serving and the shelving unit is used for displaying items, I bought them from Rawaea Almaktabat. I bought the lights from the Al-Huda lighting store. The majority of accessories I bought from Center Point and Rawaea Almaktabat stores. We have had all these furniture pieces and accessories for one year and two months, the time since we moved to this villa.”

Table 4: List of current furniture, quantity, function, origin, and age

Current furniture	Quantity	The actual function	The store from which it was purchased	Furniture age
Sofa	3	Sitting and relaxing	Pottery Barn	One year and two months
Sofa-chair	2	Sitting	Dogtas	One year and two months
Coffee table	1	Service and storage	Pottery Barn	One year and two months
Dining table	1	Food service	Pottery Barn	One year and two months
Dining chair	6	Sitting	Pottery Barn	One year and two months
Long stool	1	Sitting	Pottery Barn	One year and two months
Buffet	1	Storage and display	Pottery Barn	One year and two months
TV bench	1	Storage and display	Pottery Barn	One year and two months
Sideboard	1	Storage and display	Pottery Barn	One year and two months
Service tables	3	Food/drink service	Rawaea Almaktabat	One year and two months
Shelving unit	1	Display	Rawaea Almaktabat	One year and two months
Side table	2	Display	Rawaea Almaktabat	One year and two months
Sofa side table	2	Display and service	Pottery Barn	One year and two months

2.3.1 Participant: “First of all, the thing I thought about when I chose the furniture for my living room is to be more comfortable: the fabric is smooth because we use the living room furniture for relaxing and having a nap. I like the American furniture

because it is of high quality and is also comfortable. I like multiple accessories because they provide a beautiful image for the space and give different perspectives for the corners of the living room: you can see here a flower, and there a picture”

2.3.2 Participant: “The estimated economic value of our living room furniture is 100,000 Saudi Riyal.”

2.3.3 Participant: “The first factor is the colour, then the quality and comfort, and whether it fits with my living room style.”

2.3.4 Participant: “I entertain myself by perusing furniture stores even when I don’t need anything in particular—just to get ideas for decorating and adding accessories—such as visiting stores like Pottery Barn, IKEA, and Rawaea Almaktabat.”

2.3.5 Participant: “Yes, I use furniture websites for ideas, as well as an application I downloaded to my iPad so I can see all the styles and photos.”

2.3.6 Participant: “Yes, I think this is the most suitable way of arranging the furniture as the main sofa faces the television and the dining table faces the service window between the kitchen and the living room (dining area) so serving is easier. My living room furniture has not undergone re-arrangement since I moved to my villa and purchased the furniture. The living room is divided into two areas. One area is for sitting, the other area for the dining table.”

2.3.7 Participant: “The television is my focal point for the seating and sofa arrangements within the living room, so the sofas and tables are arranged to face the television and the dining table near the kitchen window.”

2.4.1 Participant: “I help with the budget, but my husband mainly has the management role. All decision-making in the home is shared between me and my husband, 70% for me and 30% for my husband.”

2.4.2 Participant: “I obtain permission from my husband to go out. When I get a new job, the decision is shared with my husband and I take his opinion into account when making the decision.”

2.4.3 Participant: “I take care of my children, with the help of their dad, in everything: their education, behaviour, and guidance. When they want to go out, they have to get permission from me and their dad. Our family relationship depends on sharing opinions and ideas.”

2.4.4 Participant: “Of course, I choose furnishing and maintenance, but my husband sometimes gives his opinion on my choices.”

2.4.5 Participant “Family (expressed in the use of the room for family gatherings) is the first value for us. This is in addition to comfort and calm at home, and perfection in every work. Then there are other values important to us, such as moral education,

seeking knowledge and practicing diligence, instilling a culture of volunteerism to serve the community, and finally a development of conscience (which, in Islam, is the control of God). My family's values have influenced our living space design by using the largest space in our villa as a living room to support the value of family gatherings, such that family members can meet together in this room and share time and activities together. The uses of bright colours increase the comfort and calm in the living space during family gatherings, which also meets the second value. Moreover, the glass window between the kitchen and the living room provides a servicing function and allows me to be close to the family while I am cooking. Designing the living room with a high ceiling and wide glass doors overlooking the internal courtyard and pool provides natural light to the room. But the glass doors in the living room do not allow vision from the outside in, which achieves privacy for the family and the neighbouring dwellings. The dining table's position, next to the kitchen in the living room, makes it easier for my daughters to help me in carrying food and setting the table. The selection of quality sofas provides a comfortable place for us."

2.4.6 Participant: "My husband's role in the home is mainly as a financial manager and sharing in home decisions, and giving ideas."

2.4.7 Participant: "Yes, I have two maids and one driver."

2.4.8 Participant: "Cleaning, tidiness, washing and ironing clothes, preparing for cooking - but they do not cook and they do not take care of the children."

2.4.9 Participant: "The maids do not have any roles in designing the living room; they are just responsible for cleaning it."

2.5.1 Participant: "The Al-mahamadiyah or Al-basateen neighbourhood is a high-standard neighbourhood, with high-standard villas, close to the main street and amenities, and the main thing is that it is close to family and relatives."

2.5.2 Participant: "Yes."

2.5.3 Participant: "One house before, Prince Faoaza neighbourhood. More space was needed and it was far from amenities, far from family. We built our new house."

2.5.4 Participant: "I participate in home expenses; I have participated in building the house financially, sharing this with my husband; I have participated in buying the furniture and accessories."

2.5.5 Participant: "Full participation in home construction and interior design."

2.5.6 Participant: "There is no competition between me and my husband, as my husband gives me the full power to choose and furnish my home spaces."

2.5.7 Participant: "My living room design is totally constructed by me."

2.5.8 Participant: “I have participated in the home design by choosing the material and furniture, forming the spatial layout and arranging furniture, also adding accessories.”

2.5.9 Participant: “Privacy, by choosing a specific kind of glass, which cannot reflect the space interiors from the outside; spacious rooms with high ceilings, seating with a garden and swimming pool view; comfortable and suitable for family gatherings; and the main things is aesthetics.”

2.5.10 Participant: “Yes. Because it is very comfortable and provides for our needs and use, and it reflects my taste and favourite colours within the living room.”

2.5.11 Participant: “Just the bright colours, most of the time I cover the furniture with throws to protect the sofas.”

2.5.12 Participant: “No”

2.5.13 Participant: “My brother, as he’s interested in designing homes.”

2.5.14 Participant: “Yes, for everyday use, but when I receive guests, I think that my living room could have more pieces of furniture to have plenty of places for people to sit. As I said, for us as we are—four people—this furniture satisfies our needs of space and use.”

2.5.15 Participant: “The advantages of my living space are that it is spacious, comfortable and suitable for family gatherings. The living room’s disadvantages are that it is open to the kitchen, so while cooking, the smell goes into the living space, and there is no privacy for family members when the maids are working in the kitchen.”

2.5.16 Participant: “Yes, because I love the colour scheme, the wall paper, and my living room is spacious space for us; it is a wide space with high ceilings (4 metres) and large glass doors facing the swimming pool, which provides a nice view and lots of natural light in the morning.”

2.6.1 Participant: “Yes, I use the glass doors in my living space for ventilation and natural light, because the doors have insulated glass.”

2.6.2 Participant: “The living room is a more private area, as it is located in the back region of the villa, far from the main entrance, but its privacy is limited according to its open plan layout, while the guest room is more public, as it is located near the main entrance and opens directly to the hall space without a closing door. Our home is not designed to host males and females together. If males are hosted, females use the upper floors and if female are hosted, males use the Molhaq (external room). The bedrooms and the office that are located in the upper floors are private spaces for family members, so they get full privacy there.”

2.6.3 Participant: “Privacy is a religious and personal requirement.”

2.7.1

Female visitors	guest room
Very close relatives (son, daughter, parents, brothers)	living room
Other relatives	living room
Very close friends	living room
Casual friends	guest room
Neighbours	guest room
Strangers	guest room
Male visitors	the external room

2.7.2 Participant: “I am the one who identifies the accessibility to people of each of the rooms in my home.”

2.7.3 Participant: “Yes, the living room has plenty of pieces of furniture but, as you know, our families are big, so we need more seating furniture. When the extended family members are gathered in my living room, I use our dining chairs and some furniture pieces from the guest room.”

2.7.4 Participant: “Yes, we host family couples and the value of privacy is applied by wearing hijab.”

2.7.5 Participant: “Before receiving guests, I prepare the home by cleaning and tidying, and prepare the juice, coffee, tea and dinner. If the guest are friends, I put all the food and drinks on the middle table and everyone can serve themselves.”

2.7.6 Participant: “In the living room, I receive guest in school times every month, but in the holidays, every week.”

2.7.7 Participant: “My living room provides privacy for the family every day, as it is used for hospitality every month.”

2.8.1 Participant: “The living room represents me more than my family with regard to the room design, as these are my favourite colours and my fabric choice, but the room layout and furniture arrangement are designed to provide a space for family use.”

2.8.2 Participant: “I think very well, as I am a person who loves flowers and you can see the floral pattern and flower arrangements everywhere. Everyone who enters my living room says, “This really is *your* space,” because of the choice of colours and patterns. I like bright colours, but I do like multi-coloured spaces; on the other hand, I like multiple accessories because they provide a beautiful image for the space and give different perspectives to the corners of the living room: you can see here a flower, and there a picture.”

2.8.3 Participant: “Nothing, because all the furniture is new, just our childhood photos and decorative items. As you can see the photos in the pink wooden shelving unit, which is filled with our valuable photos. Also here beside you, on the side table, my girls’ photos, I have put them here to cheer us while sitting on these sofas with our daughters’ childhood.”

2.8.4 Participant: “The three-seater sofa and chaise lounge, because it is the most comfortable for relaxing and sleeping and I always have a nap on it in the afternoon. Also the shelf units and the service tables, because I like this floral style - even my clothes are always pink and have a similar floral pattern.”

2.8.5 Participant: “A comfortable, quiet, relaxing space, and a place for family gathering.”

2.8.6 Participant: “Yes, the women in Jeddah are different: they are more flexible, and their voices are heard in the home.”

2.8.7 Participant: “As the woman has a significant role in her home, so this role has to transfer to society. My social contribution as mother raises effective children in society and strengthens the family relationship; as a teacher in my subject, I contribute by raising good teachers who can build generations. As I participate in voluntary social work, this, too, can develop society.”

Researcher: [Wrapping up the conversation] “If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?”

Participant: “No, because I furnished my living room in the style I like and it provides the image that I want.”

I then finish our conversation by thanking her and telling her that I appreciate her help and participation, and her lovely welcome of me into her home.

Appendix C: Living room 2

1. Coding the living space features

1.1 Specific items recorded in the second living room

This room took about 35 minutes to code the items within the living room.

1.1.1 Global ratings (Form A)

Form A coding for this living space presents a noisy space (with sound coming in from the air conditioning and the doors) with a peasant perfume coming from an oil burner. This living space was well-lit by artificial lighting (including ceiling lights and a wall lamp), in addition to natural lighting from the two windows. The living space atmosphere was fresh and the temperature was cold. The general state of room was of good condition, decorated, clean, neat, well organised, and roomy, although a bit empty. It caters to multiple purposes, and is an inviting space, in some places appearing to be a bit old-fashioned. The room was coded as a space with a colourful scheme, cheerful, uncomfortable, moderate, and an ordinary space. This living space does not have any books, magazines, CDs/records, stationery and clothing.

1.1.2 Room feature (Form B)

This room consists of a large, rectangular space with an edge on one of its corners created by the design of the staircase. The walls are painted, straight, and open up to two windows to the street outside and the space opens to the inside of the villa and the staircase hall, with a wall opening and a wooden column parapet. In addition, a wide rectangular gate leads from this space to other spaces within the villa. The two windows that open to the outside are covered with curtains: the window near the service bar is covered with a striped curtain with a beige, orange, and brown colour scheme, while the other window in the side of sitting area is covered with a chiffon pink and orange curtain sheet. The living space walls are painted with a beige texture decoration; 40% of the walls are covered by décor (including a clock, five floral painted panels, picture frames, gypsum wall shelves, and two wall lights) and the most popular method found for hanging this décor is the use of nails. There were many built-in square and rectangle gypsum wall shelves, which decorated the wall beside the service bar. There was one clock in the living room, a circular silver frame clock with a white background located beside the service bar on the left side when you enter the living space; this clock was working on time. The ceiling of this living space was painted with a beige and brown texture and was also decorated with light green gypsum cornice frames. The ceiling had a central light, as well as distributed spotlights around the room with some lighting above the service bar and other lights focusing on the picture frames; the ceiling is three metres high. The living room floor is covered with bright porcelain squares, each with a sliced pattern to look like beige wooden parquet, with four oriental scatter rugs on the space floor. The living room floor is divided into two levels, one level is the living room floor and the step level up is the service bar floor, separating the function and use of the living room. This living room is designed with a large combination of colours, including beige, green, orange, pink, violet, red, blue, brown, and yellow.

Table 1: List the number of miscellaneous items in this living space

Miscellaneous items	Number
Plant and plant pot	4
Vase with three heart stick candles	1
Vase with a small dried flower	2
Vase	2
Plate, soup pot and plate mat	3 sets
Ceiling light	2
Colourful lantern	3
Colourful circular rug	3
Colourful rectangle striped rug	1
Wall picture	5
Coloured throw	4
Colourful square cushion	7
Colourful rectangular cushion	4
Floor stand lighting	2
Fake flower arrangements	1
Gypsum wall picture frame	2
Stand with seven colourful candle pots	1
Different candle pot	4
Candle stand with cream candle	1
Glass pail with handle	3
Plastic pin	1
Ceiling plant pot	2
Remote control stand	1
Picture spotlight	2
Nut plates	4
Green flower candle	3
Wood column parapet	1
Sink	1
Tissue	1
Square plaster wall shelves	4
Rectangular plaster wall shelves	1
Burner	1

The coder added additional items that she saw within the living space, which included a number of miscellaneous items: gypsum wall shelves, a wood column parapet, ceiling plant pot, gypsum wall picture frame, cushions, throws, and a lantern.

1.1.3 Furniture (Form C)

Table 2: List the furniture pieces in this living room and specify their material and shape

Pieces of furniture	Material	Shape
2 Sofas - double seats	The body of sofas and armrests are upholstered	Two seats with two back cushions and one armrest

	with green velour fabric and the seats, the back cushion, and the headrests are upholstered with engraved green, beige, and light brown fabric.	and one headrest with multi-metal legs.
3 Sofas - single seat	The body of the sofas and armrests are upholstered with green velour fabric and the seats, the back cushion, and the headrests are upholstered with engraved green, beige, and light brown fabric.	One sofa has one seat with one back cushion and two armrests; the second sofa has one seat with one back cushion without armrest; the third single sofa has one back cushion and one seat with headrest and side frame.
3 Sofa side tables	Small glass tables	Circular glass top with one metal pillar and a base for each table.
Coffee table	Large glass table	Table with circular glass top with four metal legs.
Bar table	Brown wood body with beige porcelain top	Curved bar table with striped wooden body and many bronze buttons, it contains a number of storage compartments.
4 stools	Brown wooden stools	Striped wooden top stool with four legs.
Television table	Glass table	Two glass shelves with four metal stands.
Folding table	Wood beige table	Square top (striped wood) with two stands.
Two double-door wooden cabinets	Brown wood with bronze buttons	Striped wooden door with many bronze buttons and bronze handle for each door.
Four Wooden Drawer	Brown wood	Solid wooden drawer with bronze handle
One cabinet under the sink	Brown wood	Striped wooden door with many bronze buttons and bronze handle

Table 3: List the numbers of electronic equipment in the living space

Electronic equipment	Number
TV	1
Central phone	1
Phone	1

TV remote control	2
Intercom phone	1
Refrigerator	1
Split air conditioner	1
DVD player	1
Internet modem	1
X Box 360	1

1.1.4 Broad categories of items (Form D)

Stationery was not found in this living room. CDs, records, clothing, and health products were additionally not coded in this living room.

2. Interview data

This following information records the conversational data collected from the interview with the participant (housewife) in case 2.

Part 1:

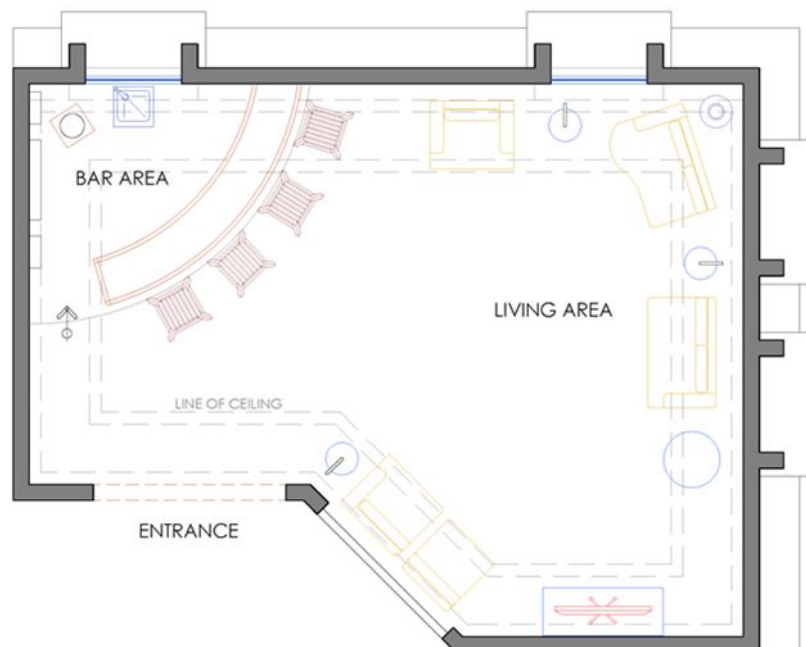
1.1 The home location

This villa is located in the south of Jeddah city, in the AL-Ajaweed district. It is one of the new neighbourhoods resulting from an expanding population and urbanization in the city. While people have been resident in this neighbourhood for 15 years, it is nevertheless still considered an unfinished district with so far only basic services and facilities. It is bounded by different neighbourhoods: from the north, by the Fadhil and Prince Fawaz neighbourhoods; from the south, the Huda and Spikes neighbourhoods; from the east, the Shifa district; and from the west, the highway Makkah Road in the Prince Abdall-majeed district.

1.2 The living room location

The living room is located on the first floor, which connects the lower and upper floors of the villa. This middle floor was chosen for the main living space of the villa as it is the floor most used by the occupants because the bedrooms and office are located on this floor as well. It has smooth horizontal accessibility to the bedrooms and the office, and its position near the two stairs in the villa gives the living room an ease of vertical accessibility to other floors. The living room is thus the place that is connected to most of the villa's other spaces. The size of the living room is approximately 7 metres wide by 8 metres long.

1.3 Floor plan



Part 2:

2.1.1 Participant: "The living space in this villa is a space for a family of five: my husband (59 years old), myself (48), my two daughters (17 and 12), and my son (10). It is used by the entire family, as well as by my three married daughters and their children, who sometimes stay in part of this living space during their visits. My husband works as a professor at King Abdullah Aziz University, and I work as lecturer at King Abdullah Aziz University. My husband received a doctoral degree and I have a master's degree, and my two daughters study in high school and my son in primary school."

2.1.2 Participant: "Our average monthly income is over 20,000 Saudi Riyal."

2.1.3 Participant: "My work is not a financial resource only. It also represents my achievement and attainment of what I want and also represents my identity."

2.1.4 Participant: "We have lived in our own villa for five years, and I was involved in its interior design, furnishings, and decoration, and I participated in the villa's building plans as well."

2.1.5 Participant: "In our living room, because it is a vital and active atmosphere for my family, and the majority of activities performed in it. It is used as a sitting area; for family gathering, relaxing and naps, and watching television, and [for the children] playing games, such as PlayStation and cards; as well as for having snacks and using laptops. All these activities take place each day, while reading books and newspapers (just me and my husband) are performed weekly; and about every month it is used for receiving close family relatives and close friends."

2.2.1 Participant: "During the weekdays, starting with Sunday and on through Thursday, the living space has the same routine of use, so during the mornings, the living room is not in use because all of us are out for work and at school. The maid just enters the living room to do the daily cleaning and tidying for about half an hour each day. From 1-3pm, my children return from school, so they spend time in the living room, watching television and having snacks: they sit on the floor rug or the sofa on the right of television, in order to sit in front of or near the television while watching it. Between 3-6 pm, the living room is not in use, because the children go to their rooms to do their school homework, and my husband and I have a nap in our bedroom after the day's work. From 6-11 pm, the living room is used by all of us for being together, watching television, reading the newspaper, and using the laptop. We use the sofa on the right of television and some of us sit on the floor rug for easy watching, while I like to sit on the corner sofa in the living room for a better view and in order to be able to see my whole family in front of me. The children have dinner in the early evening on the bar table, then they go to sleep, and after that time my husband and I use the living room for watching television, using laptops, and discussing our family issues. This is the story of using the living room during the weekdays, while the weekends are different. The living room is used on Friday and Saturday from 10am to 10pm. All of us wake up and have our breakfast in the living

room, then it is used for gathering together when my married daughters come to visit us. We spend the day playing, watching television, and talking. Sometimes we go out for lunch, then we come back to complete our day in the living room and have dinner together.”

2.2.2 Participant: “We have furnished this room only once since we moved to this villa, and our living room has undergone small décor alterations every year...mainly just adding beautiful little touches by adding cushions and throws that establish a feeling of newness and colour to the living room. We’ve also added some accessories such as a vase, lantern, lighting, and wall pictures.”

Researcher: Why you have focused on adding decorative elements without changing major furnishings?

Participant: “Our furniture is in good quality and the major reason is because the sofas are a special gift from my daughter, so they are very special to me.”

2.2.3 Participant: “Our living room is furnished with two double seating sofas, and three single seating sofas. Some of the sofas have arm rests and others do not, and some sofas have a headrest as well. The sofas are a set that could merge together to provide one long sofa. The body of the sofas is upholstered with green velour fabric and the seats and the back are upholstered with engraved green, beige, and light brown fabric. The sofas are a gift from one of my married daughters, so they are very special to me. They were bought from Dimos furniture shop and we use them to sit on, for having naps, reading, and using the laptop. The sofas have been used for five years since my daughter bought them. There are also four brown wooden stools beside the service bar used for seating; we’ve had them for around five years and I bought them from the Home Center shop. There is also a set of service tables I bought from IKEA about seven years ago. An oval-shaped glass and large metal table, with three small circular-shaped glass and metal tables are situated between the sofas for serving and putting accessories on. The television is placed above a rectangle glass and metal television table that was bought from Samsung five years ago.”

Table 4: List of current furniture, quantity, function, origin, and age

Current furniture	Quantity	The actual function	The store from which it was purchased	Furniture age
Single sofa	3	Sitting	Dimos	5 years
Double sofa	2	Sitting and relaxing	Dimos	5 years
Small table	3	Service display and	IKEA	7 years
Large table	1	Service display and	IKEA	7 years
TV table	1	Storage display and	Samsung	5 years

Bar table	1	Service and Storage	Ebaa House	5 years
Double cabinet	2	Storage	Ebaa House	5 years
Drawer	4	Storage	Ebaa House	5 years
Sink	1	Storage and use	Ebaa House	5 years
Wooden stool	4	Sitting	Center Point	5 years

2.3.1 Participant: “Not applicable”

2.3.2 Participant: “The estimated economic value of our living room furniture is 20,000 Saudi Riyal.”

2.3.3 Participant: “Style, the comfort, the size, colours, price...the main factor is quality.”

2.3.4 Participant: “I go to many furniture stores such as Dimos, City W, Home Center and other stores.”

2.3.5 Participant: “I rarely use magazines for ideas but I usually use the internet, searching in Google images by typing ‘living room ideas’.”

2.3.6 Participant: “The sofas are a set that could merge together to provide one long line of sofas. But I arranged the pieces separately because of the large amount of space we have in the living room, and this arrangement allows suitable space for our interaction and watching television, rather than arranging them as one long line of sofas or as L-shaped sofa.” [She then described some other furniture arrangements that she had arranged before (typically every three months), and each time the furniture had been rearranged such that the sofa position and the tables are all moved in relation to the new position of the television, for the purpose of providing a sense of newness and freshness, which can be seen when noting some of the room’s previous arrangements].

The interesting point is that the participant mentioned that all the arrangements do not give the useful function for the space that the family needs, as much as the one shown below. The three factors involved in resolving that this current arrangement is the best are: (1) visibility from the mother’s spot on the sofa to see both the entire living room as well as the other rooms on the same floor; (2) ease of accessibility of the whole of the seating area; and (3) the spatial arrangement of the furniture and the objects within the living space with the aim of providing the family with a close/open space for their gatherings and interaction. It also provides a space in the centre of the living room that is used for playing, as the family members love to play with the couple’s grandsons when they visit them.

2.3.7 Participant: “The television is the focal point of my living room’s arrangements, so sofas and tables are arranged around to be positioned at the opposite side to the television.”

2.4.1 Participant: “I am the main person responsible for everything in the home and family in terms of decision making: for example, shopping, travel planning, budget, the choice of workers and home maintenance.”

2.4.2 Participant: “Yes, I have the full choice to go out without permission, just letting my husband know and informing him respectfully where I am going. I also have the full choice to decide about new work, but I could ask my husband for his opinion.”

2.4.3 Participant: “I am also the main person responsible for my children’s education, upbringing, their life choices and decisions. They must ask me permission for going out.”

2.4.4 Participant: “Me and sometimes my married daughters. I entertain myself by perusing furniture stores, even when I am not in need of anything in particular, in order to get ideas for furnishing and adding accessories.”

2.4.5 Participant: “Yes, our living space provides a shared space for family gatherings, the beliefs of warmth, a sense of belonging and a sense of close connection with all related residents. Our values have a clear mark on the design of the living room, as the sense of belonging and of being in close connection with each other can be seen in a living room that gathers my family members within a harmonious and comfortable space. The arrangement of seating furniture is made in order to be as close as possible, to encourage family interaction. The valuing of a warm place for my family can be seen in the living room’s colour scheme.” The participant added that the design of the living room meets the desire for a space of family gathering, as each piece in the living room exhibits a spirit of fun and optimism and love of life. These values highlight landmarks in the living room, through the blooming colours of life: Participant: “Every morning, the sun’s golden colour is reflected on the existing pieces of furniture in the living room, and this light carries with it a new day full of optimism, joy, and the love of life”.

2.4.6 Participant: “My husband is our financial provider and he is our family advisor, so we complete each other.”

2.4.7 Participant: “I have a maid and driver.”

2.4.8 Participant: “She does all the house work, such as cleaning, washing, tidying, ironing, cooking and taking care of the children.”

2.4.9 Participant: “The maid’s role in my living room is just cleaning and tidying.”

2.5.1 Participant: “The main reason for choosing the neighbourhood was that it is close to work. My husband made the choice, but he took my opinion into account.”

2.5.2 Participant: "My opinion was taken into account when we built our villa from A to Z, in terms of ideas and alterations in the design."

2.5.3 Participant: "We had one house before, in King Abdul Aziz University accommodation. More space was needed, so we built our new private house."

2.5.4 Participant: "I participate in home expenses; I participated in building the house financially, sharing this with my husband. I participated in buying some furniture, but the accessories were totally bought by myself, financially and in terms of choice."

2.5.5 Participant: "Full participation in the home construction and interior design."

2.5.6 Participant: "There is no competition between me and my husband, as my husband gives me the full power to choose and furnish my home spaces. My opinion is the first stage, then I can take some suggestions and points of view from husband and my daughters."

2.5.7 Participant: "My living room design is constructed by me."

2.5.8 Participant: "I have participated in the home design by choosing the material, forming the spatial layout and arranging the furniture, also adding accessories."

2.5.9 Participant: "I have designed the living room to be an aesthetic and spacious place for family activities, but there is no privacy from inside the home in the living room, as it is an open space. This is because I don't like closed spaces, but, from the outside, there is a privacy, as the living room is located on the first floor, far from the main entrance on the ground floor."

2.5.10 Participant: "Yes. It is of good quality, it provides for our needs and uses, and there is plenty of space within the living room. I like the colour, it's easy to clean, and comfortable, especially for sleeping, and the major reason is because the sofas are a gift from my daughter, so it is very special for me."

2.5.11 Participant: "Just the television tables, because they do not cover the wires. I prefer these to be hidden, so I want to buy a new television table and add some shelves to it."

2.5.12 Participant: "No"

2.5.13 Participant: "Professional interior designers do not have ideas of 'warmth' like the residents, who live between the walls of the living room."

2.5.14 Participant: "I am satisfied with my furniture; the sofas are generous in size, to provide a place for all of my family members while gathering, and the simplicity of furniture design speaks to the simplicity that I want and prefer in my home. The important target for me is easy-to-clean furniture, which my current furniture does provide."

2.5.15 Participant: “The advantages of my living space are that it is spacious, open and connected with the bedrooms on this floor. The living room’s disadvantages are the bright colours that are used in the sofas, and the wall frames that restrict the furniture arrangement.”

2.5.16 Participant: “Yes, a space with many functions for family gatherings, connected to home spaces as a centre space for family activities.”

2.6.1 Participant: “Yes, I use the windows in my living space for ventilation and natural light, because there is no exposure from the neighbours.”

2.6.2 Participant: “The living room is a more private area for the family, as it is located in the first floor of the villa, far from the main entrance, while the guest room is more public, as it is located near the main entrance on the ground floor, as it is used for guests and my daughters’ husbands. We designed the first floor for family use and the ground floor for guest use.”

2.6.3 Participant: “Privacy is a religious requirement, as we can’t accept unrelated females and males gathering in our home.”

2.7.1

Female visitors	female guest room
Very close relatives (son, daughter, parents, brothers)	living room
Other relatives	guest room
Very close friends	guest room
Casual friends	guest room
Neighbours	guest room
Strangers	guest room
Male visitors	male guest room

2.7.2 Participant: “I am the one who identifies the accessibility to people of each of the rooms in my home.”

2.7.3 Participant: “Yes, but according to the location of our living room in the villa, our living room functions primarily as a living room only for us (family members), our married daughters, our family relatives and close friends. This is because it’s positioned in the first floor of the villa and all our bedrooms are on the same floor, and they are private places for us. My daughters’ husbands use another space in the home as they can’t sit with us in the living room, as we do not accept a family gathering with men and women together.”

2.7.4 Participant: “No.”

2.7.5 Participant: “Before receiving guests, I prepare the home by cleaning and tidying, and prepare juice, coffee, tea and dinner. If the guests are coming for a short

time and not staying for dinner, I have to prepare some sweets and snacks for serving with the tea and coffee. I host my daughters' husbands weekly in the male guest room and about every two months, I use the female guest rooms to host some female guests."

2.7.6 Participant: "The living room is used mainly by us; I host guests more in the guest rooms."

2.7.7 Participant: "My living room provides privacy for my family from non-residents."

2.8.1 Participant: "The living room represents me, as this is my design work and it represents my family, as it is a place for me and family members to gather."

2.8.2 Participant: "I think very well."

2.8.3 Participant: "My living room furniture as a whole is very important to me, because it is part of my daily life and each piece becomes part of beautiful memories associated with my family members, such as family gatherings and watching my small children and grandchildren grow up. There are memories represented in the set of tables, because they are the same tables that I used in my previous flat, in which I lived for around 20 years, which represent the pleasant times that the family spent with our previous neighbours, while visiting and gathering in our previous flat. These tables moved to this new living space with all the memories we had of our long and lovely relationship with our previous neighbours. The sofa reminds me of the surprise I experienced when my married daughter bought it for us as gift when we moved to this villa."

2.8.4 Participant: "All furniture is the same to me, but I might say that the sofa which all my family members use is a favourite and also the sofa which I use and which belongs to me."

2.8.5 Participant: "Family and intimacy."

2.8.6 Participant: "Yes, the women in Jeddah are different: they are more open-minded as they meet with other cultures, because Jeddah is the port for Makkah and Madinah, so many Muslims from different cultures come to Jeddah."

2.8.7 Participant: "It is good to hear the voice of woman. I am a teacher at a university, so I contribute in the field of education to building society, educating socially, culturally and religiously. In my dictionary, the word 'No' is missing, so everyone can do anything with her thoughts, and everyone is able to reach her achievements."

The service bar raises an interesting question. Researcher: "Why do you use this bar?"

Participant: "We use this bar not for serving drinks, but for having snacks during the

day, and as a casual place for the small children to have their light dinner on the weekdays, because the kitchen is located on the ground floor, so it is easier for the children to have their dinner while they are sitting in the living room. The second reason is because the children desire to spend most of their free time watching their favourite television programmes after a long day of schoolwork and do not want to lose any time until they sleep.”

A striking feature of this room is the throws on the sofas. When I saw the colourful throws over the sofas, the initial intuition was that the sofa with a blue throw is for male use and the other sofa covered with a pink throw is used by females, but when I saw the third, orange throw on the other sofa, I began thinking of the use of these throws. I asked the participant and she mentioned that she used the throws over the sofa seats to protect them during their daily use, as sometimes the children have snacks while they are sitting on the sofa - use of throws thus makes it easy to clean and to extend the life of the sofa. The use of these three colours is thus not intended to present personal gender use, but simply to offer a functional material which contributes to the colour scheme of the decorative objects in the living room.

Researcher: [Wrapping up the conversation] “If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?”

Participant: “Yes, why not? I could change the wall paint for wall paper and add more accessories, such as pictures, rugs, and lighting. However, I would not change the sofas, or at least I would think about it a hundred times before I’d change them, because they were a gift. One of the changes I would like to make is to provide a new image for our living room.”

Then I finish our conversation by thanking her and telling her that I appreciate her help and participation, and her lovely welcoming of me into her home.

Appendix D: Living room 3

1. Coding the living space features

1.1 Specific items recorded in the third living room

This room took about one hour to code the items within the living room.

1.1.1 Global ratings (Form A)

Form A coding for this living space presents a noisy space (television sound) with a strong smoke odour. This living space is well lit by artificial lighting (desk lamp and ceiling lights). The living space atmosphere is slightly stuffy and stale and the temperature is moderate. The general state of room is of good condition and it is decorated, clean, neat, well organized, roomy, large, full, old-fashioned, stylish, an inviting space and multiple purpose. The room is coded as a space with a dark colour scheme and a cheerful, comfortable, expensive and distinctive space. This space has many and varied books and magazines. These were organised by series, subjects, and heights and there was some disorganized stationery. This space does not have any CDs/Records or clothing. The books vary in genre (classics, cooking, culture, planning, languages, financial, health, historical, maintenance, music, philosophy, reference, psychology and religion). Moreover, the magazines vary between art, fiction and décor.

1.1.2 Room feature (Form B)

The living space walls are painted with plain brown paint; the walls are 40% covered by décor (historical and natural paintings, hand drawings and photos of people). The most popular method found for hanging décor is the use of nails. The ceiling of this living space is gold and beige hand-carved gypsum (floral pattern) with spotlights and two ceiling lights. The living space floor is covered with beige porcelain, with two standard-sized rugs and one small rug. All of them are dark red oriental rugs. The windows are not covered with blinds, curtains or shutters.

Table 1: List the number of miscellaneous items in this living space

Miscellaneous items	Number
Candle holder	11
Candle stand	3
Candlestick	10
Candle	25
Throw	3
Glass filled of cigarette lighter	6
Cigarette	1
Remote control	1
Flower arrangement-artificial	10
Flower arrangement-real	2
Ash tray	10
Travel souvenir	10
Bottle of sweets	3
Sculpture	10

Memorabilia (cultural)- wedding	3
Vase	9
Tissue box	1
Table cloth	8
Air freshener	1
Pottery plant pot- artificial	3
Metal plant pot- real	1
Ceramic plant pot- real	2
Colourful square cushion- multi patterned	11
Wall shelf	2
Wall light	4
Ceiling light	2
Stand light	1
Desk light	12
Rubbish bin – Empty	1
Wall frame	17
Wood stand	1
Steel stand	1
Folded stand	1

The coder added some clues and items that she saw within the living space that were not already present in the instrument, such as many miscellaneous items (bottles of sweets, table cloths, wall shelves, different types of stands, air freshener, cushions and throws).

1.1.3 Furniture (Form C)

Table 2: List the furniture pieces in this living room and specify their material and shape

Piece of furniture	Material	Shape
Long sofa	Dark pink and beige velvet fabric	Sofa with one long seat and strip back connected with the armrests and lower cornice
Two Armchairs	Beige, dark red and blue oriental velvet fabric and dark wooden arms and legs	Chair with two armrests connected with the long back of the chair, standing on four legs
Sofa - four seats	Red velvet fabric	Four seats with strip back and two armrests with a lower cornice
Sofa - two seats	Green velvet fabric with wooden legs	Two seats with two back cushions and two armrests with six legs
Armchair	Green velvet fabric and brown wooden frame, arms and legs	Chair with two armrests connected with the back of the chair. standing on four

		legs
Two Chairs	Floral colourful fabric with beige base and wooden frame	Seat with back and no armrest, standing on four legs
Chair	Brown wood	Solid wooden chair with back and four legs
Big table	Brown wood	Oval top with four legs and base
Drawers	Brown wood	Solid wooden top with seven small drawers and two cabinets
Drawers	Brown wood	Solid wooden top with two small drawers, one long drawer and four long legs
Long stool	Brown wood	Solid wooden stool with two armrests and four legs
TV bench	Brown wood	TV bench with storage combination, with nine drawers
Two cupboards	Each one: Brown wood body, shelves, and cabinets	Closet with multi-storage combination, one lower cabinet and four shelves.
Service table	Brown wood	A top with a beige pattern, stand and a base
Coffee Table	Brown wood	Rectangular-topped table decorated with bright wooden frame with base and eight legs
Coffee Tables	Brown wood	Rectangular-topped decorated with bright wooden frame, four drop-leaf panels and four legs
Two Side Tables	Brown wood and painted surfaces	Square top table with floral painted top and it has a drawer, base and four legs
Two Side Tables	Brown wood	Square top decorated with bright wooden frame, base and four legs
Two set service table	Brown wood	Square plain top with four legs
Small service table	Brown wood	Oval plain top with four legs
Side Table	Dark wooden	Top with one stand and four legs
Wall table	Brown wood	Plain top with one drawer and carved frame with

Desk	Brown wood	four legs A top divided into three areas, with four drawers and four legs
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Table 3: List the electronic equipment in the living space

Electronic equipment	Number
TV	1
Internet router	1
Receiver	1
Phone	1
Foot massage machine	1

1.1.4 Broad categories of items (Form D)

No clothing or beauty products are found in the living space except for one light brown leather suit bag. This room has some stationery, such as paper, calendar, pencil holder, two pens, paper-knife and office sets for the desk.

2. Interview data

Part 1:

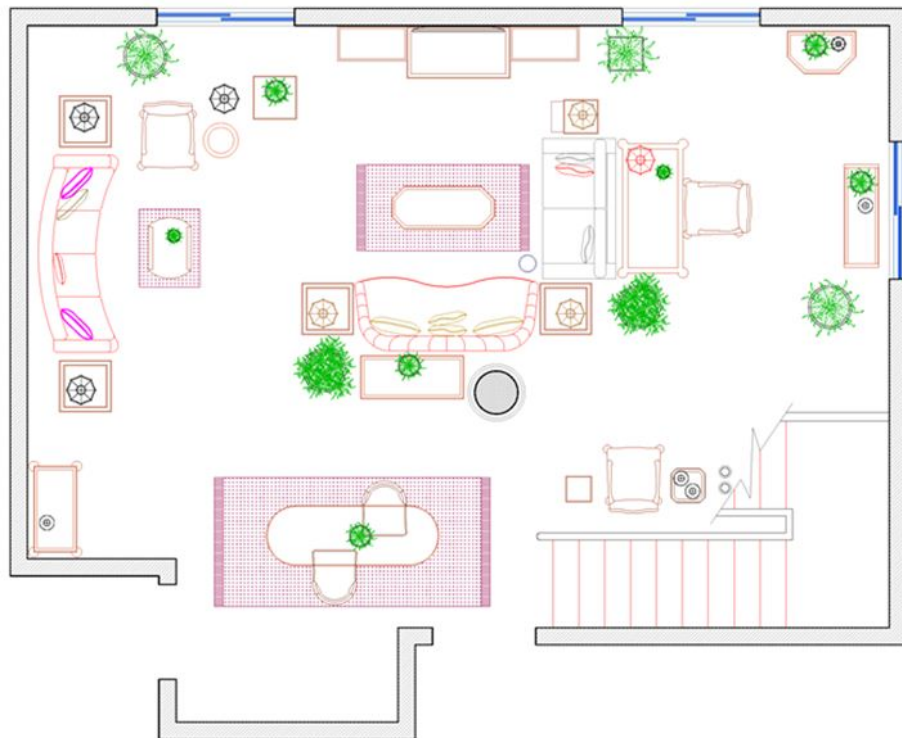
1.1 The home location

This is a villa located in the Sapphire neighbourhood, North Abhor, located in the north-west of Jeddah city. It is one of the newest neighbourhoods in the city of Jeddah, after the expanding population and urbanization in the city. People moved to live in this neighbourhood just five years ago. It is bordered in the north by Al-Khalidiya neighbourhood, in the south by Al-Sawary neighbourhood, in the east by Riyadh neighbourhood and in the west by the Red Sea coast. It is bordered by Prince Abdulmajeed Street from the south, King Saud Street from the north, Al-Madina road from the east and, from the west, Al-kabayeen street.

1.2 The living room location

The living room is located on the ground floor of the villa; it is at the back end of the ground floor, opposite the main entry door. The size of the rectangular living room is approximately 7 metres wide and 10 metres long, and compared with the other spaces in the villa, it is the largest space.

1.3 Floor plan



Part 2:

I begin my interview by saying, “I would be very grateful if you could assist me in my research by answering these questions regarding your living space.” The following is a translation, from Arabic, of the interview transcript.

2.1.1 Participant: “We are a family of four: my husband (49 years old), myself (44), my daughter (17) and my son (20). The entire family uses the living room. My husband works as a naval officer and I work as a financial manager at King Abdul Aziz University. We each have a bachelor’s degree. My son and daughter study at university.”

2.1.2 Participant: “Our average monthly income is over 20,000 Saudi Riyal.”

2.1.3 Participant: “My work is enjoyable, because I deal with numbers and also it is an achievement for myself.”

2.1.4 Participant: “We have lived in our own villa for one year and six months, and were involved in its interior design furnishings, and decoration, and we participated in the building plans as well.”

2.1.5 Participant: “Our living room, because it is a shared space for us and the majority of activities are performed in it. We use the living space as a sitting area; for family gatherings and discussion, reading books or using laptops, watching television, having snacks and drinking coffee, and sometimes we use it for having nap. All these activities take place each day, and with regard to receiving family relatives, my married daughter and her husband and son come to visit us every week, so we gather together with them in the living room.”

2.2.1 Participant: “During the weekdays, the living space has the same routine of use, so during the morning periods, from 7 to 8 am, we use the living room for drinking coffee. After 8 am, the living room is not in use, because we are out for work and school. From 3pm, we gather in the living room until lunch is ready in the dining room, then we come back to our living room. After lunch, we spend time in the living room discussing our family issues, watching television, reading, and using the Internet - so mainly sitting on the sofas between 4 to 6 pm. From 6 pm, the children go to their bedrooms to do their homework and then sleep, and my husband and I use the living room until 10 pm. That’s how we use the room during the weekdays, while the weekends are different. The living room is used on Friday and Saturday from 10am to 10pm. All of us wake up and have our breakfast in the living room, then it is used for gatherings when my married daughter comes to visit us. We spend the day watching television, and talking. Sometimes we go out for lunch, then we come back to complete our day in the living room and have dinner together. Most of the furniture of the living room is used (sofa, chairs and the coffee table).

2.2.2 Participant: “We have furnished this room only once since we moved to this villa.”

2.2.3

Table 4: List of current furniture, quantity, function, origin, and age

Current furniture	Quantity	The actual function	The store from which it was purchased	Furniture age
Sofa	3	Sitting and relaxing	Habitat	15 years
Armchair	3	Sitting	Elegance home	15 years
Chair	2	Sitting and décor	Elegance home	8 years
Big table	1	Display	Al-zahrany for antique	15 years
Drawer	3	Storage and display	Al-zahrany for antique	10 years
Long stool	1	Display	Al-zahrany for antique	10 years
TV bench	1	Storage and display	Al-zahrany for antique	10 years
Closet	2	Storage and display	Al-zahrany for antique	10 years
Coffee Table	2	Display and service	Habitat	15 years
Set of service table	2	Service	Al-zahrany for antique	5 years
Small service table	2	Service	Al-zahrany for antique	10 years
Side Table	6	Display and service	Habitat and Al-zahrany for antique	15 years
Desk	1	Display and work	Al-zahrany for antique	15 years

2.3.1 Participant: “First of all, the thing I thought about when I chose the furniture for my living room is comfort: the fabric is smooth because we use the living room furniture for relaxing and having a nap. I like to mix different furniture styles: as you can see, my living room is a mixture of French, British, Italian, Spanish and Arabic styles, because we want to present our uniqueness in carefully choosing our living room furniture and decorative elements that present our preferred taste, personality character, spirit and distinct identity.”

2.3.2 Participant: “The estimated economic value of our living room furniture is 50,000 Saudi Riyal.”

2.3.3 Participant: “The first factor is the style, then the quality and comfort, price and whether it fits with my living room design.”

2.3.4 Participant: “I go to furniture stores when I need to buy anything in particular—such as visiting stores like Habitat, Elegance home and Al-zahrany for antiques”

2.3.5 Participant: “Yes, I use design magazines for ideas when I need to.”

2.3.6 Participant: “Yes, I like to arrange the furniture in my living room into different units and areas; I don’t like to arrange the room as one unit. As you can see, the main sofa faces the television (television bench and book cabinets). I arranged this sofa with other sofa and two side-tables. I provide another seating area by using sofa, armchairs, and tables. I put a desk with a chair to provide a working area within my living room, in addition to many drawers, tables and chairs that make other units and areas. My living room furniture has not undergone re-arrangement since I moved to my villa. The living room is divided into many areas.”

2.3.7 Participant: “The television is my focal point for the seating and sofa arrangements within the living room, so the sofas and tables are arranged to face the television, but as I said in the previous question, I don’t like to arrange all the furniture in my living room to face the television, but arrange them as different units, at the same time trying to position them in place that provides appropriate views of the television.”

2.4.1 Participant: “I am the person responsible for budget, travel planning and daily home shopping.”

2.4.2 Participant: “Yes, I can go out without asking any permission, just letting my husband know when I am going. I ask my husband for his opinion, then I can make the final decision by myself.”

2.4.3 Participant: “I have the main role of responsibility for the children: their education and upbringing. They must ask permission for going out from me, too.”

2.4.4 Participant: “Me and my husband.”

2.4.5 Participant: “Yes, our living space provides a shared space for family gatherings, our values are formulated in living well, being unique, and perfection. Our living room has taken the brunt of those values, which takes into account the sofas being comfortable to sit on for long periods; dim lights, that I like to use in the living room for relaxing; dark colours, used in the furniture, and accessories for warmth. The arrangement of furniture is like it is for easy accessibility and movement. My husband and I have chosen the furniture meticulously, as we love old vintage furniture and a mixture of furniture styles, taking into account the Arab culture. The perfection present in our living room by choosing quality and heavy duty furniture appears by the age of the furniture that we have used for a long time,

upholstering the sofas from time to time. Being unique is shown by the unique pieces of furniture and the way of decorating the living room, the floral gypsum ceiling, and using the colour gold. The comfortable atmosphere appears through the design of the room, with many windows providing ventilation and natural light.”

2.4.6 Participant: “My husband is our financial provider.”

2.4.7 Participant: “I have a maid and driver”

2.4.8 Participant: “She does all the housework, such as cleaning, washing, tidying, ironing and preparing for cooking, but she can’t cook. I cook by myself.”

2.4.9 Participant: “The maid’s role in my living room is just for cleaning and tidying. She does not have any role in decorating the living room.”

2.5.1 Participant: “It is close to family; we were looking at living in the north of Jeddah (in a new neighbourhood), away from the old neighbourhood (south), and for financial reasons.”

2.5.2 Participant: “My opinion was taken into account in every respect when we built our villa from A to Z, as a shared decision between me and my husband.”

2.5.3 Participant: “One house before, in the Prince Faoaz neighbourhood. That neighbourhood is getting worse for living, and we built our new house.”

2.5.4 Participant: “I participate in home expenses. I did not participate in financially building the house, also I did not buy the furniture, but I bought some accessories.”

2.5.5 Participant: “Half-participation in the home construction and interior design, shared with my husband.”

2.5.6 Participant: “There is no competition between me and my husband, as it is a shared decision between me and my husband to choose and furnish our home spaces, as we have the same tastes.”

2.5.7 Participant: “My living room design is constructed by me and my husband.”

2.5.8 Participant: “I have participated in the home design by choosing the material and furniture, forming the spatial layout and arranging furniture, also adding accessories as well as painting, floor ceramic and ceiling gypsum.”

2.5.9 Participant: “The main thing is aesthetics and that it provides for our needs and use.”

2.5.10 Participant: “Yes. Because it is very comfortable and has beautiful pieces of furniture, which provides for our needs and use, and it reflects my taste and favourite colour.”

2.5.11 Participant: “No, not at all.”

2.5.12 Participant: “No.”

2.5.13 Participant: “No, because I think am a designer, and I don’t need anyone to design my home.”

2.5.14 Participant: “Yes, for everyday use, because I choose the furniture after considering the space we have, my family’s needs and the many uses of this living room.”

2.5.15 Participant: “The advantages of my living space are that is it spacious, comfortable, and reflects our taste. There are no disadvantages in our living room, because it is based on our choices and design ideas.”

2.5.16 Participant: “Yes, because I love the colour scheme, the furniture pieces that I chose, the way of decorating and arranging the room that I prefer and my living room is spacious for us, with glass windows which provide a nice view and lots of natural light.”

2.6.1 Participant: “Yes, I use the windows in my living space for ventilation and natural light, because there is no detection from the neighbour.”

2.6.2 Participant: “The guest room is a closed space (hidden area), as it is located near the main entrance, but the living room opens directly into the entrance hall, without a closing door, so there is no visual privacy in our living room.”

2.6.3 Participant: “Privacy is a personal requirement.”

2.7.1 Participant: “...but my husband’s close male friends are always hosted in our living room.”

Female visitors	guest room
Very close relatives (son, daughter, parents, brothers)	living room
Other relatives	living room
Very close friends	living room
Casual friends	guest room
Neighbours	guest room
Strangers	guest room
Male visitors	guest room

2.7.2 Participant: “My husband and I identify the accessibility to people of each of the rooms in our home.”

2.7.3 Participant: “Yes, the living room has plenty of pieces of furniture, so I like to receive guests in my living room, and it is a very comfortable place for us to spend our time in it by gathering, discussing, watching television and having snacks.”

2.7.4 Participant: “Yes, we host family and friends, including couples, and the sense of privacy is applied by wearing hijab.”

2.7.5 Participant: “Before receiving guests, I prepare the home by cleaning and tidying and by using the oil burner to change the smell of the home (no oud as I don’t like its smell) and prepare juice, coffee, tea, sweets and dinner.”

2.7.6 Participant: “Yes, the living room is used to receive non-residents weekly, such as my married daughters and their husbands and children - even my mother.”

2.7.7 Participant: “My living room provides privacy for the family and is also used for hosting specific guests, as it is the most used room in the home.”

2.8.1 Participant: “The living room represents my family.”

2.8.2 Participant: “I think very well. It is unique due to the choice of pieces of furniture within my living room and the way of arranging and decorating, showing off my taste and furnishing desires in our living room and our home in general, and using these colours that give a scintillating atmosphere to our living room. It represents our flexibility, curiosity, and distinctive characteristics.”

2.8.3 Participant: “The big table in the entrance of the living room, because it was a dining table in our previous villa, but now I use it as an entrance table to remember the beautiful memories that I spent with my family members and guests when we were eating around this table.”

2.8.4 Participant: “All furniture is the same to me.”

2.8.5 Participant: “It is part of my life; it is our kingdom where we feel comfortable and every piece of furniture has beautiful memories.”

2.8.6 Participant: “Yes, the women in Jeddah are more free and open-minded. They know what they want and their thoughts about things are different.”

2.8.7 Participant: “I am very happy with this change and I would like to see more of it. My social contribution as mother is that I raise effective children to help in society. In my work, I have to work in a good and effective way to help other people.”

Researcher: [Wrapping up the conversation] “If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?”

Participant: “No, because I furnished my living room with the style I like and it provides the image that I want.”

I then finish our conversation by thanking her and telling her that I appreciate her help and participation, and her lovely welcoming of me into her home.

Appendix E: Living room 4

1. Coding the living space features

1.1 Specific items recorded in the fourth living room

This room took about 50 minutes for coding the items within the living room.

1.1.1 Global ratings (Form A)

Form A coding for this living space presents a noisy space (children playing) with food odour. This living space is well lit by natural lights from outside (windows and door). The living space temperature is moderate. The living room atmosphere is draughty and fresh. The general state of the room is of good condition, decorated, clean, neat, well organized, roomy, uncluttered, full, new, and stylish. It is an inviting space that serves multiple purposes. The room is coded as a space with a colour scheme, as well as a cheerful, comfortable, expensive, distinctive, and modern space. This space has many children's books and movie DVDs; they are on varied topics and organised by subjects and heights.

1.1.2 Room feature (Form B)

Most living space walls are painted with plain pink and light green paint, and the wall near the kitchen and the dining area are covered by white, green and grey wallpaper, with a rectangular pattern that consists of a spoon, fork and knife pattern. The wall is 60% covered by décor (clock, pictures frames, wall light, mirror, wall cabinets and shelves). The most popular method found for hanging décor is the use of nails. The ceiling of this living space is plain white gypsum divided to three square frames and a border frame, with spotlights distributed around the room. There is one clock in the living room. It is a part of a picture frame with a modern look, a wooden white background and a square glass front, located behind the main entry door: this clock is working. There is a large circular mirror with a ceramic frame located in the middle of the widest wall in the living room. The living space floor is covered with brown unpolished slices of wood parquet, with two standard-sized rugs and three scatter rugs. There is a square beige, light green and grey curled pile rug: the other standard rug is a beige sheepskin rug. There are three scatter rugs: two of them are green and grey curled pile rugs and the third one is a colourful curled pile rug. There are two windows in the room: they are covered with white chiffon floral patterned curtains for each window. There is a door opening to a roof garden with outdoor furniture and outdoor play equipment: this room also opens to the kitchen.

Table 1: List the number of miscellaneous items in this living space

Miscellaneous items	Number
Travel souvenir	2
Vase with flower arrangement-fake	3
Sport equipment	1
Crochet dish pad	8
Candle stand with two candles	1
Oval table light	1
Tissue box	1
Plant pot- empty	2

Plant pot- artificial	6
Table lamp	2
Silver serving plate with chocolate	1
Silver serving plate	2
Ceramic serving plate	2
Coffee table cloth	1
Cushion	11
Metal stand Quran	1
Wooden box with stand	1
Toy	Many
Wall picture frame with clock	1
Wall picture frame	1
Wall light	3
Achievement certificate	2
Nylon dining table cloth	1
Memorabilia cultural- wedding	10
Artificial Oud tree	1
Baby chair	1
Garbage can-Empty	Unknown- closed

The coder added some cues and items that she saw within the living space and which were not already present in the instrument, including many miscellaneous items (crochet dish pads, serving plates, metal stand Quran, wooden box with stand, achievement certificate, baby chair and artificial oud tree).

1.1.3 Furniture (Form C)

Table 2: List the furniture pieces in this living room and specify their material and shape

Piece of furniture	Material	Shape
2 Sofas	Grey velvet fabric and metal legs	Sofa with button seat and curved back that shaped two armrests. The sofa has two floral back cushions and stands on four legs, in addition to striped and floral grey cushions
2 Sofas - single seat	Grey velvet fabric and metal legs	Sofa with button seat and curved back and two armrests. The sofa has a floral back cushion and stands on four legs. In addition, it has striped and floral grey cushions
Coffee Table	Light green fiberglass table with glass top	Rectangular glass top with light green fiberglass stand and base
2- Sofa side tables	Grey fiberglass table	Fiberglass circular top

2- Side tables	White fiberglass table	with stand Hexagonal fiberglass table	white
2- Side tables	Light green fiberglass table	Hexagonal fiberglass table	green
Book shelves	Dark grey wooden unit	Dark grey wooden shelf unit, some shelves open from both sides and others have a back panel, so they are open from one side. There are 8 square shelves and 4 small rectangular shelves	
Wall cabinet	Dark grey wooden unit with glass and metal doors and handles	Dark grey wooden cabinet with 4 units, closed by glass and metal doors with silver handles	
Drawer cabinet	Dark grey wooden unit with silver handles	Dark grey wooden top and two drawers with silver handles	
Drawer cabinet	Dark grey wooden unit with silver handles	Dark grey wooden top and three drawers with silver handles	
Dining table	Polished white wood and silver legs.	A white wooden top with four silver legs	
Dining chairs	White leather and silver legs	White leather chair (back and seat) without armrest, standing on four silver legs	
Buffet	Polished white wood and silver frames.	A white wooden unit with four drawers and two cabinets with silver handles and frames	

Table 3: List the numbers of electronic equipment in the living space

Electronic equipment	Number
TV	1
DVD player	1
Receiver	1
Internet modem	1
Laptop	1
Piano	1
Remote control	4

1.1.4 Broad categories of items (Form D)

Stationery, bags and health products are not found in the living room. There are some tablecloths.

2. Interview data

Part 1:

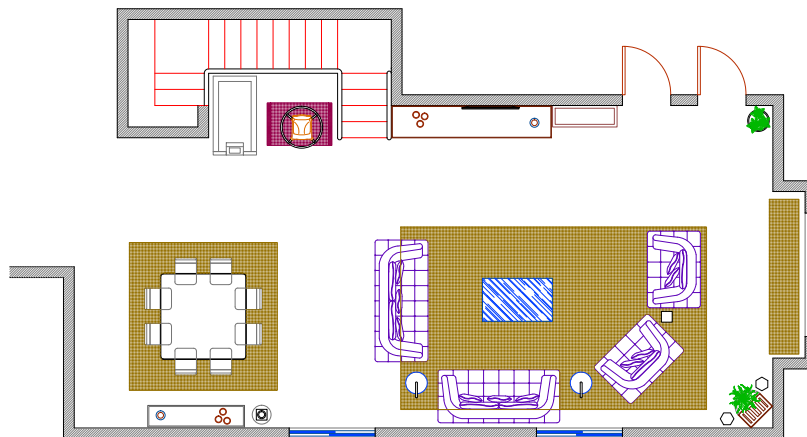
1.1 The home location

This is a villa roof located in the Renaissance Neighbourhood in Jeddah, which is located in the north-west of the city. It is one of the new neighbourhoods following the expanding population and urbanization in the city. People moved to live in the neighbourhood 25 years ago. It is bordered in the north by the Mohammadiyah neighbourhood and in the south by the Al-Zahra neighbourhood, in the east by the Al-Naeem neighbourhood and in the west by the Al-Shatea neighbourhood. It is bordered by Hira Street in the south, King Road in the west and Prince Sultan Street in the east.

1.2 The living room location

The living room is located on the ground floor of the villa roof. The main entry door for the villa opens immediately into the family living space. This floor and location was chosen for the main living space in this villa, to link the living space with the kitchen as the living room is used for dining as well as linking the room with the children's roof playground, extending the family activities from the inside to the outside. The size of the rectangular living room is approximately 6 metres wide by 13 metres long.

1.3 Floor plan



Part 2:

2.1.1 Participant: "The living space in my villa roof is a space for a family of five: my husband (38 years old), myself (31), and my sons (12, 9, and 2). The entire family uses it. My husband works as customer services director in ABESCO Company and I work as program developer. My husband and I each have a master's degree, and my boys study in school."

2.1.2 Participant: "Our average monthly income is from 10,000 to 14,999 Saudi Riyal."

2.1.3 Participant: "My work represents my identity as a person who loves to develop society. It also represents my achievement, as the result of my work can be seen quickly on the ground through activities and workshops. It also represents my enjoyment, as there is no routine in my work. It is changeable, as I do different things."

2.1.4 Participant: "We have lived in our own villa for 6 months, and I was involved in its furnishings and decoration, but I was not involved in its building design."

2.1.5 Participant: "Our living room, because I love our family gatherings. It is used as a sitting area; for family gathering, watching television and movies, reading books and newspapers, studying, doing some work and sport and [for the children] playing, as well as for eating and about every month for receiving close family relatives."

2.2.1 Participant: "During the weekdays, starting with Sunday and on through Thursday, the living space has the same routine of use. So during the mornings, the living room is used for having breakfast with watching television, then the living room is not in use because all of us are out for work and school. From 2 pm, the living room is used by me and my boys, because my husband comes home at 6 pm. We spend time in the living room, watching television and movies and having lunch. I read books, use my laptop, and sometimes do sport. My little son plays around me, and my youngest boys study, read and play different things, such as piano. The boys go outside to play in the playground, too. From 6 pm, my husband joins us and he uses the living room for reading the newspaper, talking with us and using the laptop for work. We spend the day together until dinnertime. This is the story of using the living room during the weekdays, while the weekends are different. The living room is used on Friday and Saturday, during the morning and afternoon by the whole family for watching television, family gatherings, playing, reading and for having lunch together. However, in the evening time, we do not use our living room, because we go to visit our relatives and spend time with them in their homes or outside. When receiving guests, I use my living room, as well as the connected roof garden, so we can spend the time together and enjoy the good weather."

2.2.2 Participant: "We have furnished this room only once since we moved to this villa."

2.2.3

Table 4: List of current furniture, quantity, function, origin, and age

Current furniture	Quantity	The actual function	The store from which it was purchased	Furniture age
Dining table	1	Serve all meals	Home center	6 months
Buffet	1	Storage and display	Home center	6 months
Drawer cabinet	2	Storage and display	City W	6 months
Dining chair	8	Sitting	Home center	6 months
Book shelves	1	Storage and display	City W	6 months
Sofas	4	Sitting and relaxing	Midas	6 months
Side tables	6	Service & display	City W	6 months
Coffee table	1	Serve snack & display	City W	6 months
Wall cabinet	1	Storage and display	City W	6 months

2.3.1 Participant: “The sofa is comfortable and a good unit for relaxing, I love its colour so we can use it for as long a time as possible with the boys. Its price is good too. I love the modern design of the tables, so my choice was guided by my preferences. I love the square dining table. In general, I designed my living room with modern furniture. The furniture and accessories of my living room are coloured in mixed light green, beige, white, pink and grey. I used the grey colour as neutral colour within my living room, using the colour scheme that I prefer.”

2.3.2 Participant: “The estimated economic value of our living room furniture is 30,000 to 35,000 Saudi Riyal.”

2.3.3 Participant: “Modern furniture, its shape and colours, price and style, the comfort and quality, the main factor is choosing sofa fabric as dark colour (neutral colour) as possible for heavy daily use.”

2.3.4 Participant: “I go to many furniture stores when I need to furnish my home such as Home Center, IKEA, Midas, City W, Options, Pottery Barn and ID Design”

2.3.5 Participant: “Yes, such as Homes and Gardens and Florida design magazines, and shops catalogues such as IKEA, ID Design, Pottery Barn and Home Center. I search on the Internet for decoration ideas by using Google image”

2.3.6 Participant: “Yes, I think this is the most suitable way of arranging the furniture, as the sofas face the television and the dining table is near the kitchen. My living room furniture has not undergone re-arrangement since I moved into my villa and purchased the furniture. The living room is divided into three areas. One area is for sitting and watching television, the second area is for the dining table and the third area is an entrance area for the villa roof and for connecting the living space with the outside seating area and playground.”

2.3.7 Participant: “Dividing the room into three sections as I mentioned. The television is my focal point for the seating and sofa arrangements within the living room, so the sofas and tables are arranged to face the television and I put the dining table near the kitchen and leave empty space near the stairs, main door and the garden door to provide easy accessing.”

2.4.1 Participant: “I am responsible for home shopping, maintenance, controlling the budget and planning travel from A to Z.”

2.4.2 Participant: “I go out without asking permission from my husband and even without letting him know where I am going. When I am planning to get a new job, the decision relates to my choice first, but I ask my husband for his opinion.”

2.4.3 Participant: “I am responsible for my children in everything: their education, behaviour and clothes.”

2.4.4 Participant: “Me, but my husband gives me the shopping budget, then I go to the shops and chose what I want. It is 99% my choice and 1% a result of asking my husband for his opinion.”

2.4.5 Participant “Yes, our living space provides a shared space for family gatherings, love of reading, interest in sports, relaxing, sitting down with the family and celebrating family occasions and seasonal parties. The presence of books in the book cases in the living room has helped us to read daily and to peek at the book we want easily. Having sport equipment in the living room helps me to maintain my fitness. The existence of the dimmed lights and a CD Player helps us to relax after a long day. We also decorate the living room with lanterns in Ramadan and Eid decorations to celebrate these important events in our living room.”

2.4.6 Participant: “My husband’s role in the home is mainly as financial provider, paying bills and helping me with the maintenance work.”

2.4.7 Participant: “Yes, I have a maid and driver.”

2.4.8 Participant: “Cleaning, tidying, washing and ironing cloths, preparing for cooking, cooking and also taking care of the children.”

2.4.9 Participant: “The maid is responsible for cleaning the living room. While cleaning and tidying, she can make some changes, but I have to see if it suits the

room, so I can leave it as it is; if it does not, I change it. The maid can't make big changes: just changing the place of plants, for example."

2.5.1 Participant: "Close to school and amenities."

2.5.2 Participant: "Yes, from home construction to interior design."

2.5.3 Participant: "One house before, in the Al-Azizyah neighbourhood. The home was small and more space was needed due to an increase in family."

2.5.4 Participant: "I participate in home expenses, such as everyday shopping and part of my children's school fees. I did not participate in building the house financially, even or in buying the furniture, but the accessories are totally bought and chosen by me."

2.5.5 Participant: "Full participation in the home construction and interior design."

2.5.6 Participant: "There is no competition between me and my husband, as my husband gives me the full power to choose everything and furnish my home spaces, but regarding furniture, he asked me to choose comfortable sofas."

2.5.7 Participant: "My living room design is constructed by me from A to Z."

2.5.8 Participant: "I have participated in the home design through choosing the material, forming the spatial layout and arranged furniture, also adding accessories."

2.5.9 Participant: "I have designed the living room to be a spacious place for family gatherings, with many functions."

2.5.10 Participant: "Yes. I love the colour scheme, and the furniture suits our needs and uses as the living room is used for our family gatherings and relaxing after work and school. I furnished the room with modern furniture to provide a comfortable and practical space for us."

2.5.11 Participant: "No, because I furnished my living room according to our actual needs and use in addition to my taste and preferred colours."

2.5.12 Participant: "No."

2.5.13 Participant: "No."

2.5.14 Participant: "Yes, because I love to use my living room for many functions: eating, family gathering, reading, watching television and movies. The size of the room provides a spacious atmosphere for use, so I divided the room into different functions by using furniture and the decorative elements, as well as the main features of the room such as the ceiling."

2.5.15 Participant: “The advantages of my living space are that it is spacious, open and connected with the kitchen and outside play area on this floor and it is a multi-functional space. The living room’s disadvantage is that it has no privacy as its located in front of the main entrance.”

2.5.16 Participant: “Yes, because I like decorating the living room with my favourite colour scheme and my desire is to provide a family room that is simple, comfortable and practical.”

2.6.1 Participant: “Yes, I use the windows in my living space for ventilation and natural light, because there is no chance of being overlooked by the neighbours”

2.6.2 Participant: “The guest room provides more visual privacy from the living room, because it has a separate entrance and it is not connected to other private spaces in the home.”

2.6.3 Participant: “Privacy is a totally a personal requirement, not related to social and religious requirements.”

2.7.1

Female visitors	guest room
Very close relatives (son, daughter, parents, brothers)	living room
Other relatives	living room
Very close friends	living room
Casual friends	living room
Neighbours	living room
Strangers	guest room
Male visitors	guest room

2.7.2 Participant: “It depends on who is hosting: if I am the host, I have to decide and if my husband is receiving guests, he can decide where to host them; but usually he chooses the guest room for family privacy.”

2.7.3 Participant: “Yes, the living room is spacious and well lit (in the morning) with the natural lights, and it is near the villa’s main entrance and its relationship with the kitchen and roof garden.”

2.7.4 Participant: “Yes, we host family couples and the sense of privacy is applied by some women wearing hijab but others not, there is no problem for us; everyone has to do what she wants in relation to hijab.”

2.7.5 Participant: “Before receiving guests, I prepare the home by cleaning and tidying, and use Oud to change the smell of the house. The type of hospitality depends on the time of the visit: if they are coming at night, I prepare coffee with sweets, then dinner, tea and desserts. If the guests are coming in the afternoon, I prepare juice, coffee, tea and some snacks.”

2.7.6 Participant: “I receive guests in the living room from two to three times a month.”

2.7.7 Participant: “My living room provides hospitality by hosting visitors and there is no privacy for the family.”

2.8.1 Participant: “The living room represents me, as this is my design work and my preferences in furniture and colours; it is also a place for me and my family members to gather.”

2.8.2 Participant: “I think very well, it represents my desire of living in a spacious and colourful place, and my simplicity and practicality. Also, it represents loving my family by designing our living room to be as comfortable and cosy as we want, using the colour scheme that I prefer.”

2.8.3 Participant: “The box, it is my engagement box that I have from 14 years ago. Also, the picture frames, because they contain my children’s photos.”

2.8.4 Participant: “The book shelves, because they are simple in design, practical and useful.”

2.8.5 Participant: “Comfortable and relaxing, simple and practical, and allowing intimacy and gathering.”

2.8.6 Participant: “Yes, the women in Jeddah hold many responsibilities: they have more opportunity for decision making, they have more freedom and are more independent. The men depend on them in Jeddah city”

2.8.7 Participant: “This is a good start, as the woman has a significant role and power. My social contribution from my work is to develop society by spreading environmental awareness through entertainment activities for children, building values and changing behaviour according to the environment around us.”

Researcher: [Wrapping up the conversation] “If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?”

Participant: “No, because I furnished my living room with the style I like and it suits our use and needs, as well as giving the image that I want.”

Then I finish our conversation by thanking her and telling her that I appreciate her help and participation, and her lovely welcoming of me into her home.

Appendix F: Living room 5

1. Coding the living space features

1.1 Specific items recorded in the fifth living room

This room took about 45 minutes to code the items within the living room.

1.1.1 Global ratings (Form A)

Form A coding for this living space presents a noisy space (sound from the air conditioning) with strong food odour. This living space is well lit by artificial lighting (free-standing lamp and ceiling lights). The living space atmosphere is slightly stuffy and the temperature is moderate. The general state of the room is that it is in a good condition; it is decorated, clean, neat, well organised, large but full, cluttered and cramped, old fashioned, stylish, an inviting space and fit for multiple purposes. The room is coded as a space with a dark colour scheme, and ordinary space. This space does not have any books, magazines, CDs/Records, stationery or clothing.

1.1.2 Room feature (Form B)

The living space walls are painted in beige, 30% covered by décor (clock, hand drawn picture, art mirror and two wall art frames). The most popular method for hanging décor is the use of nails. The ceiling of this living space is gold and beige hand-carved gypsum with two types of ceiling lights, spotlights and a central light. There is one clock in the living room, a stylish bronze metal clock with beige background, located beside one living space corner. This clock does not work. There is one mirror in the living room. It is a colourful ceramic art mirror, located above the buffet. The living space floor is covered with beige porcelain, with two standard size rugs. One is a beige curled pile rug and the second is a striped brown and beige rug. The windows are covered with beige velvet and organza curtains, with a beige velvet cornice. The room is divided into three areas: the sitting area, facing the television, and dining area; another more formal area can be used when receiving guests.

Table 1: List the number of miscellaneous items in this living space

Miscellaneous items	Number
Candle holder	9
Candle	5
Decorative Box	2
Throw	1
Closet organizer	2
Colourful candle stand	3
Dining table texture	1
Remote control	1
Flower arrangement-artificial	1
Art element	3
Ash tray	1
Piece of Textile	2
Snack stand	1

Small arty partition	1
Memorabilia cultural- wedding	3
Vase	1
Tissue box	1
Air freshener	1
Metal plant pot- artificial plant	1
Metal plant pot- real plant	3
Ceramic plant pot- real plant	2
Drinking glass	Many
Eating plate	Many
Colourful square cushion- multi patterned	18
Colourful circle cushions - multi patterned	2
Ceiling light	2
Art stand light	3
Garbage can - empty	1
Service plate	3
Art plate	2
Ceramic bowl with 2 balls	1
Chair seat pad	8

The coder added some cues and items that she saw within the living space and which were not already present in the coding instrument, such as many miscellaneous items (boxes, chair seat pads, miscellaneous art work, dining table wear, snack stand, air freshener, cushions and throw and plant pots).

1.1.3 Furniture (Form C)

Table 2: List the furniture pieces in this living room and specify their material and shape

Piece of furniture	Material	Shape
Two sofa chair	Orange velvet and brown wooden legs	Chair with one armrest connected with the long back of the chair and stand on four legs
Sofa bed - two seats	Beige and gold velvet strip fabric	Two seats with two back cushions and two movable frames with metal legs
Two Sofas - two seats	Beige velvet patterned fabric with wooden frame and wood legs	Two seats with one back cushion and two armrests with brown wooden frame and legs
Dining table	Brown Wood	Table top/ two Drop-leaf and four legs
Six dining chairs	Brown Wood	Solid wood chair with back and four legs
Two stools	Brown Wood	Solid wood stool with four

Buffet	Brown Wood with two wooden doors and two glass doors	legs Wooden top with three cabinets, the side ones with wooden doors and the central one with glass doors. This has four drawers with four legs
TV bench	Brown wood	TV bench with storage combination
Two Closets	Brown wooden body, drawers, cabinet doors; two glass cabinets doors	Closet with multi-storage combination; two cabinets, six drawers and one shelf
Coffee Table	Brown wood, metal legs and colourful ceramic frame	Rectangular-topped table with colourful ceramic frame and four metal legs
Coffee Tables	Brown wooden table	Rectangular-topped with four legs
2-Side Tables	Brown wood, metal legs and colourful ceramic frame	Square top table with colourful ceramic frame and four metal legs
2-Side Tables	Brown wooden table	Square topped with four legs

Table 3: List the electronic equipment in the living space

Electronic equipment	Number
TV	1
Internet router	1
Receiver	1
Stereo stand	2

1.1.4 Broad categories of items (Form D)

Stationery, Clothing, Beauty products, Bags: all these things are not found in the living space.

2. Interview data

This information records the conversational data collected from the interview with the participant (housewife) in case 3.

Part 1:

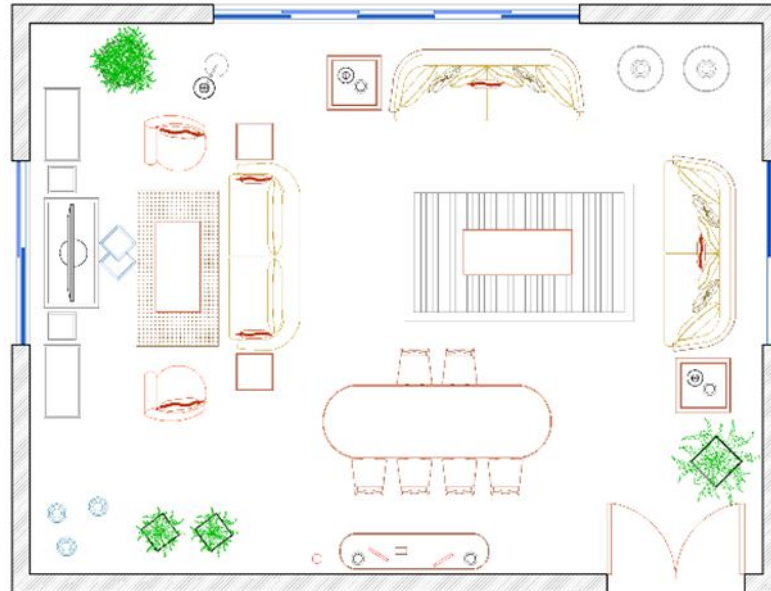
1.1 The home location

This is a villa located in Jeddah, in the Al-Rawdah neighbourhood, Abd Al-Malik bin Maroan Street. Al-Rawdah neighbourhood is located in the centre of Jeddah city. It is one of the older neighbourhoods in the city and is bordered in the north by Al-salamah district and in the south by Al-andalus district. In the east, it is bordered by Faisaliah district and, in the west, Khalidiya district. The Al-Rawdah neighbourhood is bordered by Tahlia Street from the south and Madinah road from the east, Prince Sultan Street from the west and Sari Street from the north. One of the most important streets in the city of Jeddah runs through the Al-Rawdah neighbourhood, connecting the east and the west of the city; this is called Al-Rawdah Street, which was formerly known as Prince Abdullah Street.

1.2 The living room location

The living room is located on the first floor of the villa. This floor was chosen for the main living space of the villa because it is the floor most used by the occupants; the bedrooms are located on this floor as well. The size of the rectangular living room is approximately 6 metres wide by 8 metres long.

1.3 Floor plan



Part 2:

2.1.1 Participant: “The living room in my villa is a space for a family of seven: my husband (46 years old), myself (37) and my sons (19, 17, 11, 6, and 3). It is used by the entire family. My husband works as a chairman of a company, and I work as director of a small work centre at King Abdullah Aziz University. My husband and I have master’s degrees, and my boys study in different levels from nursery to university.”

2.1.2 Participant: “Our average monthly income is over 20,000 Saudi Riyal.”

2.1.3 Participant: “My work represents my achievement and enjoyment of art.”

2.1.4 Participant: “We have lived in our own villa for 19 years, and I was involved in its furnishing and decoration, but I was not involved in its building design.”

2.1.5 Participant: “In our living room, because I love the television and family gatherings. It is used as a sitting area; for family gathering, watching television, and [for the children] playing games such as PlayStation, as well as for eating and (about every month) for receiving close family relatives and close friends.”

2.2.1 Participant: “During the weekdays, starting with Sunday and on through Thursday, the living space has the same routine of use, so, during the mornings, the living room is not in use, because all of us are out for work and school. From 2pm to midnight, the living room is used by the whole family in order to spend time watching television and having lunch and dinner. Sometimes, my family relatives come to visit me during the weekdays. This is the story of the use of the living room during the weekdays. Even the weekends are the same: the living room is not used on Friday and Saturday during the mornings. From the afternoon, the living room is used for watching television, family gatherings and discussion and for having lunch and dinner together.”

2.2.2 Participant: “Two times...”

2.2.3 Participant: “The furniture and accessories of my living room are multi-coloured, making for a pleasing and colourful room, balancing the gold colour that is used in the room with the other colours. The gold colour is the main colour in my living room, which represents luxury and a scintillating atmosphere.”

Table 4: List of current furniture, quantity, function, origin, and age

Current furniture	Quantity	The actual function	The store from which it was purchased	Furniture age
Dining table	1	Serving lunch	Carpentry	10 years
Buffet	1	Storage and display	Carpentry	10 years
Closet organizer	2	Storage and	Carpentry	10 years

		display		
Dining chair	6	Sitting	Carpentry	10 years
TV table	1	Storage and display	Mahmod saad	One year
Set of service tables	1/3	Service	Almawasim	One year
Sofa bed	1	Sitting and relaxing	Al-awwal for decoration	10 years
Sofa chair	2	Sitting	Bin shaihon	One year
Sofa	2	Sitting	French furniture	One year
Wooden stool	2	Sitting	Carpentry	One year
Coffee table	1	Serve snacks, dinner and display	Kilo 2	10 years
Set of coffee table and two side tables	1/1/2	Service and display	French furniture	One year

2.3.1 Participant: “The sofa bed is comfortable, but the sofa chairs are not comfortable. I sit on the sofa bed with my husband and the oldest boy and the others boys sit on the two sofa chairs and on the floor, because there is a rug with some cushions on the floor as you can see. Sometimes, we use the dining chairs and stools, or the boys sit on the sofa side tables while watching a programme on the television. I use the sofa bed in the living room for relaxing and, when my brother or my sister come to my home, and s/he stays overnight, the sofa bed is used for sleeping. I love the gold colour in the living room, because I combine it with the other colours in the room.”

2.3.2 Participant: “The estimated economic value of our living room furniture is 60,000 Saudi Riyal.”

2.3.3 Participant: “its need, its size, its shape colours, price and style, the comfort and quality, the main factor is its suitability to the room space and theme.”

2.3.4 Participant: “I go to many furniture stores when I need to furnish my home such as Home Center and IKEA. ”

2.3.5 Participant: “No, I do not use magazines, I search on the Internet for decoration websites. The website I like most is Engineering Forums and using Google”

2.3.6 Participant: “Yes.”

2.3.7 Participant: “Dividing the room into three sections, as I mentioned before, in addition to locating them as possible facing the television.”

2.4.1 Participant: “I am responsible for everything in the home: I control the home budget, as my husband, at the beginning of each month, gives me the budget for home shopping, entrainment, and children’s expenses, so I am the controller for this budget. The main budget is my husband’s responsibility.”

2.4.2 Participant: “Yes, I have the full choice of going out without asking any permission, just letting my husband know and informing him respectfully where I am going. I also have the full choice when it comes to new work, but I could ask my husband for his opinion.”

2.4.3 Participant: “I am the main person responsible for my children’s education, upbringing and their needs. They must ask my permission before going out.”

2.4.4 Participant: “Me.”

2.4.5 Participant: “Yes, our living space provides a shared space for family gathering. Our values are honesty, clarity and simplicity.”

2.4.6 Participant: “My husband is our financial provider.”

2.4.7 Participant: “I have a maid and driver.”

2.4.8 Participant: “She does all the housework, such as cleaning, washing, tidying, ironing, cooking and taking care of the children.”

2.4.9 Participant: “The maid’s role in my living room is just for cleaning and tidying. She has to return everything to the right place, as she is not allowed to arrange and organise the living room according to her point of view.”

2.5.1 Participant: “Close to family.”

2.5.2 Participant: “I did not participate in the house building stage, as this house was built before I got married, but when I got married, I made significant changes and alterations to suit our needs and meet my design ideas and preferences.”

2.5.3 Participant: “There was no house before this, as it is the only house I have lived in.”

2.5.4 Participant: “I participate in luxury things, such as children’s entertainment. I did not participate in building the house, but I have participated in buying some furniture. The accessories are totally bought by myself, financially and in terms of choice.”

2.5.5 Participant: “Full participation in the home interior design and also home structural changes after marriage.”

2.5.6 Participant: “There is no competition between me and the other family members, because they are not interested in design.”

2.5.7 Participant: “My living room design is constructed by me.”

2.5.8 Participant: “I have participated in the home design by choosing the material, spatial layout and furniture arrangement, also adding accessories.”

2.5.9 Participant: “I have designed the living room to be aesthetic, to present my art work and to provide the functions of the space: eating, family gathering and hosting guests.”

2.5.10 Participant: “Yes. I love the colour scheme, and the furniture provides for our needs and uses: living and receiving guests, presenting luxury and simplicity. I use classic furniture and modern accessories together, because my living room is used for daily activities and for receiving guests, like my family relatives and close friends.”

2.5.11 Participant: “No, because I have changed my living room one year ago as I said before, and changing it depends on deeply thinking about my actual needs and use, in addition to my taste and colour preference and from my experience and specialism in art.”

2.5.12

Table 5 : The alterations that have been done in the living room

When did you alter or re-arrange your living room furniture?	Why?	What changes were made?	What is the function or purpose of this change?
One year ago	Renew the furniture and decoration; it was old fashioned and the heavily used	New wall painting and new floor cover with upholstery; new sofa bed; changed the colour of the dining table and added the sitting area that is used for guests	Living room with dining area and sitting area for receiving guests
Ten years ago	Furnishing this room as a living room, because this space was not used	New furnishing and decorations	Living room with a dining area

2.5.13 Participant: “No, as I am an artist (this is what I study) and I have the experience. My interest in shopping and decoration also supports my choices of furniture and if I need any ideas, I just search for them, so I do not need to take advice from any designer.”

2.5.14 Participant: “Yes, I love to use my living room for three functions: eating, family gathering as a daily activity and receiving guests. Really, I love furnishing my living room with two sitting areas. I furnished the room with a limited number of

sofas because I would like to re-arrange it every 6 months and the large number of sofas limited my desire for rearranging the furniture in my living room. So I used limited furniture within the space, to fulfil the three functions. I divided the functions in the room by using furniture and the decorative elements, not by using the main features of the room, such as floor, walls and ceiling.”

2.5.15 Participant: “The advantages of my living space are the multiple use and functions of the space: for family gatherings, for sitting and eating and for hosting specific guests.”

2.5.16 Participant: “Yes, because I decorated the living room with my art work, and used a delightful colour scheme that correlates with the colour scheme of the dining set, adding a neutral colour such as gold, that provides the luxury that I am looking for.”

2.6.1 Participant: “Yes, I use the windows in my living space for ventilation and natural light, but it is overlooked by our neighbour, so I try to leave the transparent sheet on.”

2.6.2 Participant: “The living room is a private area for family, as it is located in the first floor of the villa, far from the main entrance and just used to host specific guests, while the guest room is more public, as it is located near the main entrance in the ground floor.”

2.6.3 Participant: “Yes, by designing the first floor for family use and the ground floor for guest use.”

2.6.4 Participant: “Privacy is a religious and social requirement.”

2.7.1

Female visitors	guest room
Very close relatives (son, daughter, parents, brothers)	living room
Other relatives	living room
Very close friends	living room
Casual friends	guest room
Neighbours	living room
Strangers	guest room
Male visitors	guest room

2.7.2 Participant: “I am the one who identifies the accessibility to people of each room in my home.”

2.7.3 Participant: “Yes, this is the main reason for furnishing my living room.”

2.7.4 Participant: “No couples.”

2.7.5 Participant: “Before receiving guests, I prepare the home by cleaning and tidying, spreading the oud smell in the home and preparing juice, coffee, tea and dinner.”

2.7.6 Participant: “The living room is used once a month for hosting guests.”

2.7.7 Participant: “My living room provides privacy for my family from non-residents.”

2.8.1 Participant: “The living room represents me, as this is my design work. It represents my uniqueness and power in decision-making and sophistication in dealing with things. Perhaps reflected in the design of the living room is my keenness to be upscale simple and stylish without high cost and without losing the vitality and spirit of fun and joy. This has been achieved through using a delightful colour scheme that correlates with the colour scheme of the dining set, and through adding a neutral colour, such as gold, that provides the luxurious and scintillating atmosphere that I am looking for. The power in decision-making totally depends on my power in designing the living room and having free rein to choose its furniture to produce a place that is comfortable and relaxing, incorporating luxury, beauty and intimacy, while being a gathering place for my family.”

2.8.2 Participant: “I think very well. My art work represents me.”

2.8.3 Participant: “The sofa bed, as we keep this sofa because it’s used for our daily sitting and sleeping for my guests; also its quality and the ease of moving and washing the fabric; it cost us 8000 SR.”

2.8.4 Participant: “My art work from when I was studying in university, such as the paintings and hand-work lighting.”

2.8.5 Participant: “Comfortable and relaxing, luxury and beauty, and intimacy and gathering.”

2.8.6 Participant: “Yes, the women in Jeddah are more open-minded.”

2.8.7 Participant: “It is good to hear the voice of women. Through my work, I contribute by encouraging students at university to build their own small projects and I help them to advertise their work to merge with larger projects outside the university.”

Researcher: [Wrapping up the conversation] “If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?”

Participant: “No. Why not? I like the changes that I made one year ago. The furnishing pieces and decorative elements all together present the image that I want in my living room.”

Appendix G: Living room 6

1. Coding the living space features

1.1 Specific items recorded in the sixth living room

This room took about 30 minutes to code the items within the living room.

1.1.1 Global ratings (Form A)

Form A coding for this living space presented in general a quiet space, with a little sound from the television and strong (but pleasant) perfume odour. This living space is well lit by artificial lighting (ceiling lights) as well as natural lights (window). The living space atmosphere is fresh and the temperature is cold. The general state of the room was that it was in good condition, decorated, clean, neat, well organized, roomy, large, full, modern, new, stylish, an inviting space and multiple purpose. The room was coded as a space with a bright and energetic colour scheme and a cheerful, comfortable, expensive and distinctive space. This space has a few varied magazines, organized spontaneously. Moreover, the magazines varied between social, travel and décor magazines. This space does not have any books, CDs/Records, stationery or clothing.

1.1.2 Room feature (Form B)

The living space walls are painted with plain beige paint. The walls are 40% covered by décor (3 natural and flower art paintings) and one mirror in an oval shape with a silver frame. The most popular method found for hanging décor is the use of nails. The ceiling of this living space is a plain and beige, with spotlights and a circle of plaster above the two ceiling lights. The living space floor is covered with beige ceramic tiles, with two scatter rugs: both of them are beige and brown animal skin rugs. The windows are covered with two-sheet beige, creamy and brown chiffon patterned curtains, hung with a rod set and opened with 4 tie-backs.

Table 1: List the numbers of miscellaneous items in this living space

Miscellaneous items	Number
Candle holder	3
Candle stand	3
Candle	7
Red throw	1
Flower arrangement-artificial	8
Ash tray	1
Box of sweets	1
Memorabilia cultural- wedding	2
Vase	2
Tissue box	1
Plant pot- artificial	2
Red square cushion-plain pattern	6
Black square cushion-plain pattern	2
White square cushion-plain pattern	1
White, beige and black square cushion- circle pattern	1

Colourful square cushion- floral pattern	6
Ceiling light	2
Stand light	1
Table light	2
Mirror	1
Garbage can-empty	1
Golden wall frame	3
Small car	1
Coasters	6
Set of sliver bowls for snacks	3 bowls
Plate of fresh fruit	1
Wood plate with artificial flower, candle and dry fruit.	1

The coder added some cues and items that she saw within the living space and were not already present in the instrument, such as many miscellaneous items (bowls of snacks, plates of fresh fruit, cup pads, throws and variously patterned cushions).

1.1.3 Furniture (Form C)

Table 2: List the furniture pieces in this living room and specify their material and shape

Piece of furniture	Material	Shape
L-shaped sofa- 4 pieces	White plain leather fabric	Sofa with three long seats and corner seat and eight back cushions with two armrests and lower base with multi-legs
2-Armchairs	White plain leather fabric	Chair with two armrests connected with the long back of the chair and lower cornice
Two sets of Sofas – one-seat and two-seat sofas	Beige, white and black floral cotton fabric with wooden legs	First sofa – one seat with one back cushion and two armrests Second sofa - Two seats with two back cushions and two armrests
2- stools	White plain leather fabric	Square stool with four legs
TV bench	Black wood	TV bench with white glass top and storage combination (five drawers)
Service tables	Transparent Glass	2 sets of 3 square glass tables, top and two stands
Coffee Table	Black wood and transparent glass	Square-topped table of transparent glass with a gap in the centre and a

		black wooden base between the top and the base; many transparent glass stands divide the table into areas for use
Coffee Table	Black wood and white glass	Oval shaped table with white glass top and black wooden body divided into two areas, one as two cabinets and the other like a shelf
2-Side Tables	Black wood and white glass	Square-shaped table with white glass top and black wooden body divided into top and two stands
1-Side Table	Black wooden frame table and beige wooden top	Circular tray top stands on black wooden frame with three legs and circular base

Table 3: List the numbers of electronic equipment in the living space

Electronic equipment	Number
TV	1
Internet router	1
Receiver	2
Phone	1
TV remote control	3
AC remote control	1

1.1.4 Broad categories of items (Form D)

Clothing, beauty products, stationery and bags were not found in the living space.

2. Interview data

Part 1:

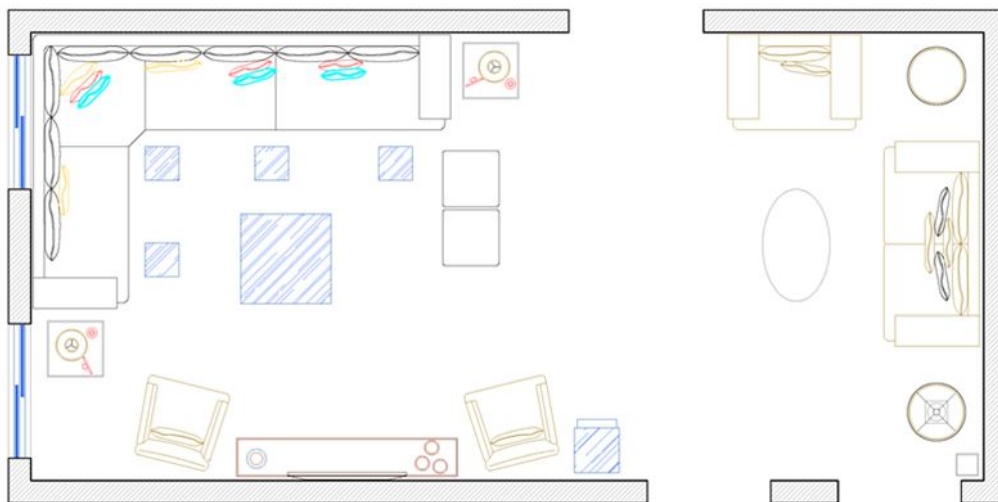
1.1 The home location

This is a villa located in Jeddah's Al-Nahdah neighbourhood. The Al-Nahdah neighbourhood is located in the north-west of the city. It is one of the new neighbourhoods, arising from expanding population and urbanization, and people moved to live in it twenty-five years ago. It is bordered in the north by the Mohammadiyah neighbourhood and in the south by the Al-Zahra neighbourhood. In the east, it is bordered by the Al-Naeem neighbourhood and in the west by the Al-shatea neighbourhood. The Al-Nahdah neighbourhood is bordered by Hira Street in the south, Kings Road in the west and Prince Sultan Street in the east.

1.2 The living room location

The living room is located on the first floor of the villa; it is in the centre of the first floor, opposite the central stairs and beside the bedrooms. The size of the rectangular living room is approximately 4 metres wide and 8.5 metres long.

1.3 Floor plan



Part 2:

I begin my interview by saying, “I would be very grateful if you could assist me in my research by answering these questions regarding your living space.” The following is a translation, from Arabic, of the interview transcript.

2.1.1 Participant: “We are family of nine: my husband (70 years old), myself (58), my daughters (35, 32, 31) my son (29), my daughter’s husband (40) and my two little grandchildren (12, 9). The entire family uses the living room. My husband and I are retired. We both finished high school. My daughters and son have bachelor’s degrees and all of them have a job. My little grandchildren go to school.”

2.1.2 Participant: “Our average monthly income is over 20,000 Saudi Riyal.”

2.1.3 Participant: “I am retired.”

2.1.4 Participant: “We have lived in our own villa for one year and one month, and were involved in its interior design furnishings, and decoration.”

2.1.5 Participant: “Our living room, because it is a shared space for us and the majority of activities are performed in it. We use the living space as a sitting area, for family gathering and discussion, reading books and magazines, watching television, playing, having snacks and drinking coffee and sometimes I and my daughters and the grandchildren use the living room for drawing and artwork. Weekly, the living room is used to receive family and close friends.”

2.2.1 Participant: “During the weekdays, the living space is used during the morning by me and my husband for drinking coffee and reading newspapers and magazines while watching television; the others are out for work and school. In the evening, we gather in the living room after lunch. We spend time in the living room discussing our family issues, watching television, reading, and drinking coffee. The children go to their bedrooms to do their homework, but the others use the living room if they don’t have any meetings outside. We use the white furniture with its associated pieces for our daily activities and we use the other sofas when we receive guests. That’s how we use the room during the weekdays, while the weekends are different. The living room is used on Friday and Saturday for receiving family relatives. All of us wake up and use the living room for gathering. We spend the day playing, watching television, and talking and most of the furniture of the living room is used (sofa, chairs, and the coffee table).

2.2.2 Participant: “When we moved to this villa, I used my old furniture. Eight months ago, I changed all the furniture in the living room and bought new sofas, tables and the associated accessories.”

2.2.3

Table 4: List of current furniture, quantity, function, origin, and age

Current furniture	Quantity	The actual function	The store from which it was purchased	Furniture age
L-shaped sofa- 4 pieces	1	Sitting and relaxing	Options shop	8 months
Armchair	2	Sitting	Options shop	8 months
Sofas	2	Sitting	----	8 months
Stool	2	Sitting and storage	Options shop	8 months
TV bench	1	Storage and display	IKEA	8 months
Service tables	6	Serving	Options shop	8 months
Coffee Table	2	Storage, display and serving	Options shop	8 months
Side Tables	3	Display and serving	Options shop	8 months

2.3.1 Participant: “First of all, the thing I thought about when I chose the furniture for my living room is comfort: the fabric is smooth, because we use the living room furniture mostly the whole day. Using the bright colours that present the brightness and comfortable atmosphere that I would like to provide for my family members while gathering in our living room. The bright colours provide a spacious and relaxing place for us. We love to furnish our living room with modern furniture and follow the new styles, as our old furniture was classic.”

2.3.2 Participant: “The estimated economic value of our living room furniture is 30,000 Saudi Riyal.”

2.3.3 Participant: “The first factor is the style and colour, then the quality and comfort, price and whether it fits with my living room design.”

2.3.4 Participant: “I go to furniture stores when I don’t need to buy anything in particular—by entertaining myself with browsing the new of furniture and decoration, such as visiting stores like Habitat, Options, Batal design, Pottery Barn, IKEA, and Rawaea Almaktabat ”

2.3.5 Participant: “Yes, I use design magazines for ideas, such as Florida Design, Sayidaty for décor and El Beit magazine. In addition to search about new ideas for decoration the living room on the internet by using Google images”

2.3.6 Participant: “Yes, I like to arrange the furniture in my living room into two sitting areas. I don’t like to arrange the room into one area; also the architecture of the room forced us to do that. My living room furniture has not undergone re-arrangement since I furnished the room before 8 ago. I just added some small touches, like re-arranging the accessories and cushions.”

2.3.7 Participant: “The television is my focal point for seating, so the sofas and tables are arranged to face the television.”

2.4.1 Participant: “Everything in the home is under my supervision and is my responsibility, such as budget, home shopping and running the home.”

2.4.2 Participant: “I just let my husband know where I am going.”

2.4.3 Participant: “I am also the main person responsible for my children and they share and discuss everything with me.”

2.4.4 Participant: “Me, and I share my ideas with my daughters.”

2.4.5 Participant: “Yes, our living space provides a shared space for family gatherings, sharing and doing things together, discussing, reading and finding out about new things together. This is in addition to feeling comfortable and calm at home. I use this central space as a living space to support the values of family gatherings, such that family members can meet together in this room and share their time and activities together, such as: drawing, reading, doing art work and finding about new things in addition to watching television. The uses of bright colours increase the comfort and calm in the living space. The living room gathers my family members in a harmonious and comfortable space, through the arrangement of seating furniture in order to be as close as possible, to encourage family interaction. Simplicity in furniture design is seen in the choices we made regarding furniture within the living room, and in using smooth fabric that provides comfortable furniture for us, as we use the living room all day.”

2.4.6 Participant: “My husband is our financial provider and he is getting old, so everything is under my control and responsibility.”

2.4.7 Participant: “I have a maid, chef and driver.”

2.4.8 Participant: “She does all the housework, such as cleaning, washing, tidying, and ironing. The chef is responsible for the cooking.”

2.4.9 Participant: “The maid’s role in my living room is just cleaning and tidying; she has no role in designing or organizing the interior of the living room.”

2.5.1 Participant: “It is a high-standard neighbourhood, close to amenities, and the main thing is that it is close to family.”

2.5.2 Participant: “Yes, we bought this ready-built villa, as its design is good. We just made some small changes and alterations.”

2.5.3 Participant: “We had one house before, in the Alzahrah neighbourhood. It was a rented house, so we bought our private house in a high-standard area.”

2.5.4 Participant: “I participate in the home expenses. I participated in buying the house financially, sharing this with my husband. I participated in buying the furniture and accessories, because my husband and I are one person.”

2.5.5 Participant: “Full participation.”

2.5.6 Participant: “There is no competition between me and my husband, as my husband gives me the full power to choose and furnish my home spaces.”

2.5.7 Participant: “My living room interior design is totally constructed by me, but our home is selected as we bought an existing built villa”

2.5.8 Participant: “I have participated in the home design by choosing the material and furniture, forming the spatial layout and arranging furniture, also adding accessories, because I love the décor; but I also share my choices with family members and ask for their opinions.”

2.5.9 Participant: “It is spacious and provides room for family gatherings and use.”

2.5.10 Participant: “Yes. Because it is very comfortable and provides for our needs and use, and it reflects my taste and favourite colour.”

2.5.11 Participant: “Yes, the curtains, because I would like to change them for new ones that match the design and colour of the room, and have a remote control.”

2.5.12 Participant: “When we moved to this villa, I used my old furniture, but I furnished this furniture 8 months ago. I have exchanged all the furniture in the living room and bought new sofas, tables and the associated accessories.”

2.5.13 Participant: “No, just our desires in terms of furnishing and the ideas that we found in the magazines.”

2.5.14 Participant: “Yes, for everyday use, because I chose this furniture after considering the space we have, my family’s needs and the many uses of this living room.”

2.5.15 Participant: “The advantages of my living space are that it is spacious, comfortable, all our needs are provided for; the only disadvantage is that I would like it to be more spacious than it is.”

2.5.16 Participant: “Yes, because I love the colour scheme, the furniture style that I chose, and the way of decorating and arranging the room that I prefer. My living room is spacious, with glass widows which provides lots of natural light.”

2.6.1 Participant: “Yes, I use the windows in my living space for ventilation and natural light, because we are not overlooked by the neighbour.”

2.6.2 Participant: “The living room is a more private area for the family, as it is located in the first floor of the villa, far from the main entrance, while the guest room is more public, as it is located near the main entrance on the ground floor.”

2.6.3 Participant: “Yes, by designing the first floor for family use and hosting relatives. The ground floor is for guest use.”

2.6.4 Participant: “Privacy is a personal requirement.”

2.7.1

Female visitors	guest room
Very close relatives (son, daughter, parents, brothers)	living room
Other relatives	living room
Very close friends	living room
Not very close friends	guest room
Neighbours	living room
Strangers	guest room
Male visitors	guest room

2.7.2 Participant: “I am the one who identifies the accessibility to people of each of the rooms in my home.”

2.7.3 Participant: “Yes, the living room has plenty of pieces of furniture, so I like to receive guests in my living room, and it is a very comfortable place for us to spend our time in it by gathering, discussing, watching television and having snacks.”

2.7.4 Participant: “Yes, we host only family couples and very close friends and the sense of privacy is applied by wearing hijab.”

2.7.5 Participant: “Before receiving guests, I prepare the home by cleaning and tidying, and prepare juice, coffee and dates, dinner and tea.”

2.7.6 Participant: “The living room is used to host guests, such as relatives, three times a week.”

2.7.7 Participant: “My living room provides both privacy and hospitality.”

2.8.1 Participant: “My living room represents me regarding room design, as it is based on my choices, but I have also designed it to provide a space for family gatherings.”

2.8.2 Participant: "I think very well. My living room shows my taste in décor and my preferences in simplicity in furniture design through the choices of furniture and accessories, and through the use of bright colours that present the bright and comfortable atmosphere that I would like to provide for my family members while gathering in our living room."

2.8.3 Participant: "No, because these pieces of furniture are new and we don't have any memories associated with them."

2.8.4 Participant: "Yes, the wall pictures and some Egyptian furniture that I use in the guest room."

2.8.5 Participant: "It is where we feel comfortable and have family gatherings."

2.8.6 Participant: "Yes, the women in Jeddah are more open-minded and flexible. They know what they want and they can share in decision making in the home."

2.8.7 Participant: "I am very happy with this change. I would like to help more in developing society, family and women. My social contribution comes from my home, as a mother raising helpful children in society. I show strength through family relationships and also with neighbours. I do some seminars and discussions on different books and subjects (the Quran and stories to develop society) and I share ideas and opinions in my home."

Researcher: [Wrapping up the conversation] "If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?"

Participant: "Yes, I just want to change the curtains to match the design and the color scheme of the room, but the rest of my furniture, I like, and I don't want to change it at all."

I then finish our conversation by thanking her and telling her that I appreciate her help and participation, and her lovely welcoming of me into her home.

Appendix H: Living room 7

1. Coding the living space features

1.1 Specific items recorded in the seventh living room

This room took approximately 50 minutes to code the items within the living room.

1.1.1 Global ratings (Form A)

Form A coding for this living space presented a quiet space with food odour (breakfast was served on the dining table). This living space is well-lit by natural light (large windows) and artificial lighting (ceiling lights). The living space atmosphere is fresh and the temperature is moderate. The general state of room is of good condition, decorated, clean, neat, well-organised, roomy, new and stylish. It is an inviting space, which serves multiple purposes. The room is coded as a space with a colour scheme, as well as a cheerful, comfortable, expensive, distinctive, and modern space. This living space does not have any books, magazines, CDs/records or stationery.

1.1.2 Room feature (Form B)

This room consists of a large rectangular space. The living space walls are painted with a plain beige colour. About 10% of the wall is covered by décor (two painting panels: one is a picture of nature and the other is a floral picture; there are two small wooden frame mirrors and a large leather-framed mirror, in addition to two wall hooks near the entrance of the living room), attached by nails. The wall is decorated by two built-in shelves near the service window between the kitchen and the living room. One wall is of a large glass pane from the ceiling to the floor, viewing the swimming pool area. The ceiling of this living space was painted with a plain beige colour, with spotlights distributed around the room and two ceiling lights; the ceiling is of two heights: 3 metres and 8 metres respectively. The living space floor is of one level, covered with white porcelain tiles, with two standard size rugs: one is gold and the other is brown, in addition to one small circular rug under the television stand. There are three doors, one door opening to an outside garden and swimming pool area, and the other doors leading to other spaces in the villa. The wide windows are not covered with blinds, curtains, or shutters. This living room is decorated with a combination of colours, including beige, orange, brown, green, black, and white.

Table 1: List the number of miscellaneous items in this living space

Miscellaneous items	Number
Dining tissue holder with tissues	1
Vase with flowers	15
Box	1
Ash tray	2
Salt, pepper and oil holder	1
Vase	3
Tissue box	2
Plant pot- real	3
Colourful cushions	11
Wall light	2

Garbage can-half full	1
Serving plate	1

The coder added some cues and items that she saw within the living space and which were not already present in the instrument, such as many miscellaneous items (the box, salt and pepper holder, and dining napkins holder with napkins).

1.1.3 Furniture (Form C)

Table 2: List the furniture pieces in this living room and specify their material and shape

Pieces of furniture	Material	Shape
Two sofa chairs	Upholstered with plain orange leather fabric	Chair with two armrests and a back cushion
L-shaped sofa - four seats	The body of the sofas is upholstered with beige and white cotton linen fabric	Four seats with five back cushions and two armrests with brown wooden legs
Sofa - two seats	Beige and white floral cotton fabric	Two seats with two back cushions and two armrests with brown wooden legs
Sofa - two seats	Beige and white cotton linen fabric	Two seats with two back cushions and two armrests with brown wooden legs
Two Sofa side tables	Glass	Square top with four legs
Coffee table	Glass	A rectangular-shaped table with four legs
Coffee table	Glass with wood	A square-shaped table with glass top and brown wooden base
Dining table	Glass and steel	Glass top and four steel legs
Two dining chairs	Upholstered with floral brown and grey patterned fabric with brown wooden legs	A chair with back and two armrests and four legs
Six dining chairs	Upholstered with floral brown and grey patterned fabric with brown wooden legs	A chair with back and four legs and no armrests
Two stool	Brown leather	Solid stool upholstered with brown leather
Stool	Beige and white floral cotton fabric	Soft stool upholstered with floral cotton fabric
Sideboard	Brown leather with glass top	Sideboard with glass top
Home service trolley	Wood, leather and steel	Trolley with two wooden panels upholstered with brown leather with steel

		frame and four wheels
Set of two service tables	Glass	A glass square shaped table
Set of three service tables	Dark brown wood with steel	rectangular top with four legs each.
Bar chair	Wood and steel	Black wooden seat and steel legs

Table 3: List the numbers of electronic equipment in the living space

Electronic equipment	Number
TV	1
Phone	2

1.1.4 Broad categories of items (Form D)

Stationery is not found in this living room. CDs, records, and health products are not coded in this living room. There is a female *abaya* and a male *shumak*.

2. Interview data

Part 1:

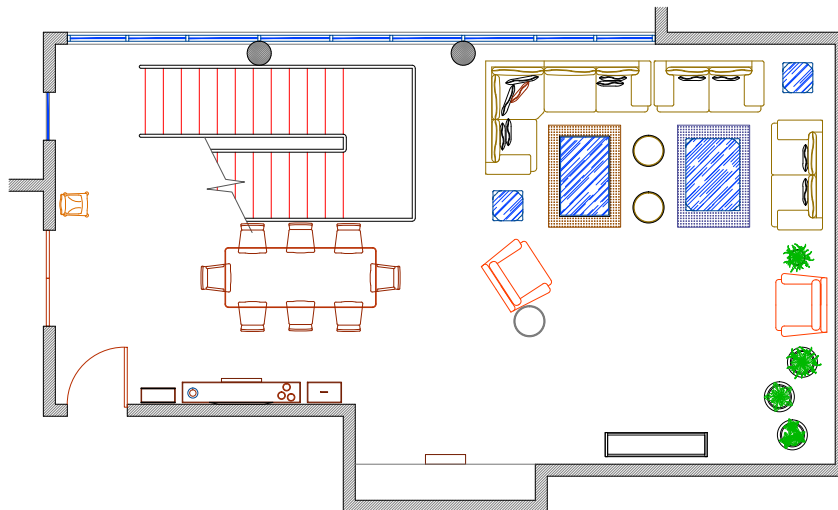
1.1 The home location

The type of home featured in this case study is a villa, located in the Al-Zahra neighbourhood in Jeddah, which is located in the north-west of the city. This is one of the new neighbourhoods in the city of Jeddah that developed after an expanding level of population and urbanization in the city. People moved to live in this neighbourhood 25 years ago. It is bordered from the north by the Renaissance neighbourhood and to the south by the Khalidiya neighbourhood. In the east, it is bordered by the Safety neighbourhood and, from the west, by the Al-Shatea neighbourhood. It is bordered by Hira street from the north, King Road from the west, Prince Sultan Street from the east and, from the south, Sari Street.

1.2 The living room location

The living room is located on the ground floor of the villa; it is opposite the main entry door from one side and from the other side it faces the garden and swimming pool area. The villa's central stairs are located in the living room space. The size of the rectangular living room is approximately 7 metres wide and 13 metres long. This living room is connected to the kitchen and guest rooms vertically and horizontally and to others rooms in the villa by the central stairs, as well as the outside courtyard.

1.3 Floor plan



Part 2:

2.1.1 Participant: "We are a family of five: my husband (51 years old), myself (50), my two daughters (aged 18 and 14) and my son (8). The entire family uses the living room, as well as our married daughters and son with their husbands, wife and children. I am not working. My husband works as professor at King Abdul Aziz University. My children study in private university, high school and primary school."

2.1.2 Participant: "Our average monthly income is over 20,000 Saudi Riyal."

2.1.3 Participant: "I was working for 11 years in Al-Andalos school as an Arabic and religious studies teacher. Then, for two years, I worked in Albatarjey college as an accommodation supervisor, but now I am not working. My work represents my enjoyment: because I take care of people, like how a mother takes care of her children and looks after them and the place they live in."

2.1.4 Participant: "We have lived in our own villa for five years, and were involved in its interior design, furnishings, and decoration, and we participated in the building plans as well."

2.1.5 Participant: "Our living room, because it is a shared space for us and the majority of activities are performed in it. It is a spacious place. We use the living space as a sitting area, for family gathering and discussion, and for eating, studying, playing and watching television. All these activities take place each day. We also use the room for receiving relatives."

2.2.1 Participant: "During the weekdays, the living space has the same routine of use; so, during the morning periods, the living room is used for breakfast. Then my husband and children are out for work and school, and I go out to visit my parents, so the living room is not in use during this time. After work and school, we gather for lunch and to discuss our family issues around the dining table. After that, my husband and daughters go to their rooms for a nap and to study, but I use the living room with my son to do his homework, then my son goes to his football and karate clubs, so during this time the living room is not in use. From 7pm, I and my husband and daughters use the living room, by watching television and drinking coffee. Sometimes, our married daughters and son join us with their children, so we spend our time playing with them. That's how we use the room during the weekdays, while the weekends are different. We use the living room on Friday and Saturday just in the morning, we wake up and have our breakfast there, and then we spend the day out (usually going out for lunch, then visiting family) and my children go to their clubs. Every month, the living room is used for receiving relatives, when we always play, watch television, and talk there, and most of the furniture of the living room is used (sofa, chairs, dining table chairs and the coffee table).

2.2.2 Participant: "We have furnished this room only once since we moved to this villa."

2.2.3

Table 4: List of current furniture, quantity, function, origin, and age

Current furniture	Quantity	The actual function	The store from which it was purchased	Furniture age
Sofa - two seats	2	Sitting	Natuzzi	Five years
L-shaped sofas	1	Sitting and relaxing	Natuzzi	Five years
Sofa-chairs	2	Sitting	Natuzzi	Five years
Coffee table	2	Service and display	Roche Bobois	Five years
Dining table	1	Food service	Natuzzi	Five years
Dining chair	8	Sitting	Natuzzi	Five years
Stools	3	Sitting	Ligne Roset	Five years
Sofa side tables	2	Service and display	Ligne Roset	Five years
Home service trolley	1	Service	Home Center	Five years
Sideboard	1	Display	Home Center	Five years
Service tables	5	Food/drink service	Al-Shatea	Five years
Bar chair	1	Sitting	IKEA	Two years

2.3.1 Participant: “First of all, we like modern furniture, because when we designed our villa we followed modern ideas. This furniture is of high quality, comfortable and beautiful, but the sofas are so heavy and we can’t move them easily.”

2.3.2 Participant: “The estimated economic value of our living room furniture is 120,000 Saudi Riyal.”

2.3.3 Participant: “The first factor is the quality and comfort, its shape and colour and whether it fits with our living room style.”

2.3.4 Participant: “visiting stores like Natuzzi, Ligne Roset, Roche Bobois, and Habitat, but I go to Pottery Barn and IKEA to get some ideas.”

2.3.5 Participant: “I just read IKEA catalogues.”

2.3.6 Participant: “Yes, it is suitable for the use and function of the room. The furniture faces the television and is suitable for gatherings of the whole family. I think this is the most suitable way of arranging the furniture, as the main sofas occupy the wide space and face the television and the dining table faces the service window between the kitchen and the living room, so serving is easier. My living

room furniture has not undergone re-arrangement since I moved to my villa and purchased the furniture. The living room is divided into three areas. One area is for sitting, one area is for the dining table, and there is an entrance area with access to the stairs and outside.”

2.3.7 Participant: “The television is my focal point for the seating and sofa arrangements in the living room, so the sofas and tables are arranged to face the television and the dining table is near the kitchen window.”

2.4.1 Participant: “I am the main person responsible for home shopping and home maintenance. I control the home budget, but I don’t share in planning the main budget, as my husband is the responsible for this. When planning for travel, we discuss this as family and my older daughter searches for a destination and information, then my husband organises the travel budget. My role is not clear.”

2.4.2 Participant: “I get permission from my husband to go out. He doesn’t say no, but I have to ask for permission and let him know where I am going. When I am planning to get a new job, I can make the decision by myself.”

2.4.3 Participant: “I am the one responsible for taking care of my children in everything: their education, behaviour, and guidance. When they want to go out, they have to get permission from me. Everything depends on me: for example, I make doctor’s appointments.”

2.4.4 Participant: “Me, my husband and our daughter, because she is interior designer.”

2.4.5 Participant: “Yes, our living space provides a shared space for family gatherings, activities and happiness. In addition to being comfortable, it makes us feel clean and calm at home. There are other values that are important to me, such as moral education, seeking knowledge and achievement. Others are: teaching my children, being loved and being humble with people. It is important to be extroverted and socially involved with the people from different cultures and ages, regardless of social class, refraining from judging people for their style and homes. The selection of quality sofas achieves comfort and opportunity for rest for my family members. Our desire is to design this room as perfectly as possible to provide a healthy, bright and happy atmosphere for my family, allowing them to reach their education goals.”

2.4.6 Participant: “My husband has two jobs: one in the morning, as a professor at the university, and at night, he works as an architect in an office. He is our financial provider and his responsibility is managing the budget. He is also involved when problems occur in the home.”

2.4.7 Participant: “I have a maid and driver.”

2.4.8 Participant: “She does all the housework, such as cleaning, washing, tidying and ironing. She can’t cook, as I am responsible for cooking and taking care of my children.”

2.4.9 Participant: "The maid's role in my living room is just cleaning and tidying. She has to return everything to the same place when she cleans. She can't make any changes."

2.5.1 Participant: "The main thing is that it is close to the university and schools; also, it is close to amenities and family."

2.5.2 Participant: "Yes, what I need and want while building the villa."

2.5.3 Participant: "One house before. I lived there with my husband's family for 25 years in Hura street. The home was small, so more space was needed. Due to an increase in the family, we built our new house."

2.5.4 Participant: "I participate in home expenses. I did not participate in building the house and buying the land financially. I have not bought any furniture with my own money, as my husband is the one responsible for buying furniture. He gives me his card and I buy the furniture. I bought some accessories in my living room with my own money."

2.5.5 Participant: "I partly participate in the home construction and interior design, as it is a shared decision between me, my husband and my daughter, who studied interior design, in addition to an external interior designer."

2.5.6 Participant: "There is no competition between us, as it is a shared decision."

2.5.7 Participant: "My living room design is partly constructed and selected by me."

2.5.8 Participant: "I have participated in the home design by choosing the material for the furniture, also adding accessories. The living room spatial layout and furniture arrangement is a shared decision between us."

2.5.9 Participant: "It is a spacious room, with a high ceiling and windows for lighting. It has seating with a garden and swimming pool view. It is comfortable and suitable for family gatherings, and the main things is aesthetics."

2.5.10 Participant: "Yes. Because it is very comfortable, unique and high quality."

2.5.11 Participant: "Just the bright colours of the sofas; yes, the bright colours provide a spacious place, but it is getting dirty and also we can't move the furniture easily because it is so heavy."

2.5.12 Participant: "No."

2.5.13 Participant: "Yes, when we furnished our living room, we asked for advice from an interior designer and my husband and daughter worked with her to furnish our living room."

2.5.14 Participant: “Yes, for everyday use, sitting, gathering, eating and studying.”

2.5.15 Participant: “The advantages of my living space are that it is spacious, with a nice view and it is light, comfortable and suitable for family gatherings with my daughters and sons and their families. It also hosts guests. The living room’s disadvantages relate to air conditioning and cleaning. As it is a large room, when there are small number of people in the space, it looks so big for them, and there is no privacy, as it is an open space.”

2.5.16 Participant: “Yes, because the living room is spacious, it provides for our needs; it is a wide space, with high ceilings and large glass windows facing the swimming pool, which provides a nice view and lots of natural light in the morning.”

2.6.1 Participant: “Yes, I use the windows in my living space for ventilation and natural light, because there is no issue with the neighbour, as the design of the windows has been planned so that the neighbour cannot see inside the home.”

2.6.2 Participant: “The guest room provides visual privacy, as it is a closed space, while the living room is a more open place in the home.”

2.6.3 Participant: “Privacy is a personal requirement, based on religion.”

2.7.1

Female visitors	guest room
Very close relatives (son, daughter, parents, brothers)	living room
Other relatives	living room
Very close friends	living room
Casual friends	guest room
Neighbours	living room
Strangers	guest room
Male visitors	guest room

2.7.2 Participant: “I am the one who identifies the accessibility to people of each of the rooms in my home.”

2.7.3 Participant: “Yes, the living room has plenty of pieces of furniture, but, as you know, our families are big, so we need more seating furniture for when the extended family members are gathered in my living room. I use our dining chairs in this case.”

2.7.4 Participant: “Yes, we host family couples and the sense of privacy is applied by wearing hijab.”

2.7.5 Participant: “Before receiving guests, I prepare the home by cleaning and tidying, changing the home smell by using Oud and an oil burner and preparing juice, coffee and chocolate, tea and pastry, then dinner. If the guests are friends, I put all the food and drinks on the middle table and everyone can serve themselves.”

2.7.6 Participant: "In the living room, I receive guests four times each week."

2.7.7 Participant: "My living room is a sign of hospitality."

2.8.1 Participant: "The living room is designed to provide a space for family use."

2.8.2 Participant: "I think very well. The use of bright and cheerful colours provides a comfortable place for us, and for family gatherings and social relationships. I do not like multiple accessories and furniture, as my living room is not furnished and decorated with much furniture or many accessories."

2.8.3 Participant: "Family gathering."

2.8.4 Participant: "The L-shaped sofa, because it is the most comfortable sofa for relaxing and sitting."

2.8.5 Participant: "Comfort, beauty, relaxation, functional space and a place for family gatherings."

2.8.6 Participant: "Yes, the women in Jeddah have more freedom and their voices and opinions are heard in the home."

2.8.7 Participant: "The originality of this is based on Islam, as the woman has a significant role and she can share with respect in society. My social contribution as a mother is to raise and educate people (my children and my grandchildren) in society and strengthen family relationships and neighbours as well."

Researcher: [Wrapping up the conversation] "If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?"

Participant: "Yes, I would just upholster the sofas with other colours."

I then finish our conversation by thanking her and telling her that I appreciate her help and participation, and her lovely welcoming of me into her home.

Appendix I: Living room 8

1. Coding the living space features

1.1 Specific items recorded in the eighth living room

This room took about 55 minutes to code the items within the living room.

1.1.1 Global ratings (Form A)

Form A coding for this living space represents a noisy space (air conditioning sound) with strong incense odour. This living space is well lit by artificial lighting (free standing lamp and table lights). The living space temperature is moderate. The general state of room is in good condition; it is well-decorated, clean, neat, well-organized, roomy, uncluttered, full, old fashioned, inviting space and it is multiple purpose. The room is coded as a space with a dark colour scheme and a little gloomy, comfortable and ordinary. This space has many books (historical, religious, cooking, novels) and magazines; they are organized and cover various topics.

1.1.2 Room feature (Form B)

The living space walls are painted with plain beige paint. The walls are 40% covered by décor (clock, hand embroidery, pictures, two window air conditioners and a steel art panel). The most popular method found for hanging décor was the use of nails. The ceiling of this living space is white plaster with interior ceiling lights and a central light. There is one clock in the living room, an old-fashioned wooden clock with a white background located above the television. This clock is working. The living space floor is covered with beige and white ceramic, with one standard sized rug. It is a beige curled pile rug. There are two windows in the room. They are covered with two green and dark red velvet curtains and white chiffon patterned blinds for each window, hung with a rod set and opened with 4 tie-backs.

Table 1: List the number of miscellaneous items in this living space

Miscellaneous items	Number
Vase with floral candle	1
Travel souvenir	1
Vase with flower arrangement-artificial	3
Plate with dry flowers	1
Sport equipment	1
Coaster	12
Ash tray	5
Vase	7
Tissue box	2
Metal plant pot- real	2
Stand lamp	1
Glass with unguent	1
Table cloth	12
Cushion	10
Bottle of tooth sticks	1
Calendar	1

Oxygen cylinder	1
Wall picture	4
Picture light	2
Achievement certificate	3
Magazine rack	1
Glass with pens	1
Plate with medicine	1
Garbage can-empty	1

The coder added some cues and items that she saw within the living space, which were not already present in the instrument, such as sports equipment, coasters, glass with unguent, a bottle of tooth picks, an oxygen cylinder, achievement certificates and a plate with medicines.

1.1.3 Furniture (Form C)

Table 2: List the furniture pieces in this living room and specify their material and shape

Piece of furniture	Material	Shape
Two sofa chairs	Beige and dark red strip velvet fabric and brown wooden legs	Chair with two armrests connected with two sides of the chair. The chairs are divided into headrest and back rest and stand on four legs
Sofa chair	Dark red velvet fabric and brown wooden legs	Chair with two armrests, backrest and stand on four legs
Sofa – two seats	Floral beige and dark red velvet pattern fabric and brown wooden legs	Two wide seats with four back cushions and two armrests
Sofa - two seats	Floral beige and dark red velvet patterned fabric and brown wooden legs	Two seats with three back cushions and two armrests
Stool	Red leather	Square stool with storage
TV bench	Brown wooden body, and cabinet doors	TV bench with storage combination
Cupboard	Brown wooden body, shelves and cabinets doors	Cupboard with multi-storage combination
Two Closets	Each one: Brown wooden body and shelves	Closet with multi-storage combination
Coffee Table	Brown wooden table with gold ornaments	Rectangular wooden brown top with brown and gold ornament frame and legs
2-Side Tables	Brown wooden table with gold ornaments	Square wooden brown top with brown and gold ornamented frame and

Side table	Brown wooden table	legs Square wooden brown top with ornamented frame and four legs
Side table	Brown wooden table	Square wooden brown top with shelf and cabinet
Side Table	Brown wooden table	Square wooden brown top and cabinet with magazine rack
Side board	Brown wooden table with gold ornament	Rectangular wooden brown top with brown and gold ornamented frame and legs

Table 3: List the numbers of electronic equipment in the living space

Electronic equipment	Number
TV	1
Video	1
Receiver	1
Telephone	2
Old Radio	1

1.1.4 Broad categories of items (Form D)

There is some stationery, such as pens, pencils and paper. There are many tablecloths and health products, such as medicines and unguent. Bags are not found in the living space.

2. Interview data

Part 1:

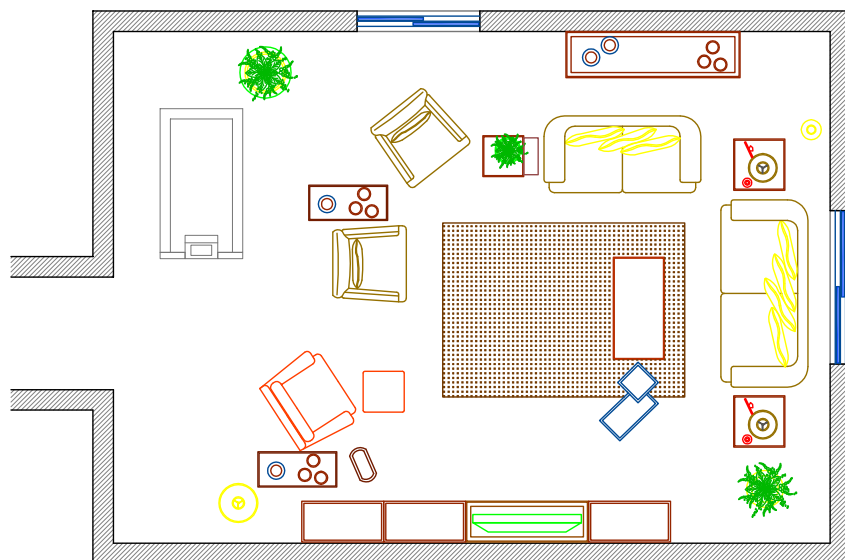
1.1 The home location

This is a flat located in the Al-Aziziya neighbourhood in Jeddah. It is located in the centre of the city, and it is one of the middle-aged neighbourhoods in terms of housing, where people have lived for 40 years. It is bordered in the north by the Faisaliah and Safa neighbourhoods, in the south by the Meshrefa neighbourhood, in the east by the Rehab neighbourhood and in the west by the Andalus neighbourhood. It is bordered by Tahlia Street in the north, Al-Medina Street in the west and Prince Moteab street in the east.

1.2 The living room location

The living room faces the main entrance of the flat. It is connected to the kitchen and dining room. The size of the rectangular living room is approximately 5 metres wide by 7 metres long.

1.3 Floor plan



Part 2:

2.1.1 Participant: "The living space in my flat is a space for a family of four: my husband, myself, my son (22) and my daughter (24). The entire family uses it. My husband is retired, and I don't work. My husband and I have bachelor's degrees, my daughter works at the university as teaching assistant, and my son studies at university."

2.1.2 Participant: "Our average monthly income is 7,000 Saudi Riyal. We own this building and we receive an annual income by renting all the flats in this building"

2.1.3 Participant: "I haven't worked ever."

2.1.4 Participant: "We have lived in our own flat for 12 years, and I was involved in its furnishing and decoration, as well as its building design maps."

2.1.5 Participant: "Our living room, because I love reading books and family gatherings. It is used as a sitting area; for family gatherings, watching television, reading books and newspapers, doing sport, studying, having naps, communicating with our relatives by calling them and playing with them when my married son comes with his wife and their children (two boys); and about every week for receiving family relatives."

2.2.1 Participant: "During the weekdays, starting with Sunday and on through Thursday, the living space has the same routine of use, so, during the mornings, the living room is used by me and my son for studying, because I learn how to read the Quran and my son does his university work. Then my children go to work and university. From 10 to 1 the living room is not in use. After that, my husband uses the room for reading books and newspapers, watching television and having a nap. From 5pm to midnight, the living room is used by the whole family in order to spend time watching television, drinking tea and having sweets, reading books and newspapers, doing sport and discussing our family issues. This is the story of using the living room during the weekdays. Friday is different: the living room is used the whole day for watching television, family gatherings with my married son, discussion, and playing with my sons' boys. My husband is ill, so I have put all his medicines, unguent and oxygen cylinder in the living room for a quick use"

2.2.2 Participant: "We have furnished this room only once since we moved to this flat."

2.2.3

Table 4: List of current furniture, quantity, function, origin, and age

Current furniture	Quantity	The actual function	The store from which it was purchased	Furniture age
Sofas and sofa chairs	4	Sitting & relaxing	Al Qutub and Saqqaf	12 years
Sofa chair	1	Sitting	Al-Swreen	12 years
Stool	1	Sitting & relaxing	Sleep High	12 years
TV bench	1	Storage and display	American furniture	15 years
Closet	3	Storage and display	American Furniture	15 years
Coffee Table	1	Service & display	Al-Etehad	12 years
Sofa Side Tables	2	Service & display	Al-Etehad	12 years
Side table with magazine rack	1	Service, storage and display	Al-Etehad	11 years
Side tables	3	Service & display	American Furniture	12 years
Side board	1	Service & display	Al-Etehad	12 years
Magazine rack	1	Storage	IKEA	12 years
Sport equipment	1	Practice	SACO	12 years

2.3.1 Participant: “It is high quality, it is my favourite colour and it provides a comfortable space for us.”

2.3.2 Participant: “The estimated economic value of our living room furniture is 30,000 Saudi Riyal.”

2.3.3 Participant: “The need for it, my budget, its style and colours, the quality, the main factor is its suitability to the room space and theme.”

2.3.4 Participant: “I go to many furniture stores for entertainment and finding ideas, it is like to be a habit, such as Home Center and IKEA for accessories ideas and Al Qutub and Saqqaf furniture store and Class Décor for their ideas and new furniture.”

2.3.5 Participant: “Yes, I read social magazines such as Saydety, Laha, Hya, and Zahrat Al-Khaleej, for entering myself and finding some ideas, I asked my daughter to search on the Internet for decoration ideas and we have in the television home channel In Orbit that shows different ideas and design for the home as a daily show.”

2.3.6 Participant: “Yes, with making some changes in the position of the sofas and tables from time to time.”

2.3.7 Participant: “The television, with the book cases.”

2.4.1 Participant: “I am the person who is responsible for everything in the home, such as shopping and budget.”

2.4.2 Participant: “I can go out without asking permission. I just let my husband know where I am going.”

2.4.3 Participant: “I am responsible for everything for my children, and my role extends as a mother to include responsibility for my grandchildren.”

2.4.4 Participant: “Me.”

2.4.5 Participant: “Yes, our living space provides a shared space for family gatherings. It also provides comfort, warmth and the feeling of calm at home. There are other values that are important to us, such as moral education, seeking knowledge and achievement. I teach my children respect and to leave a beautiful footprint in their social lives. For example, the use of dark colours increases the warm atmosphere in the living space during family gatherings, which also warms our relationships. The selection of quality sofas provides comfort and rest for family members.”

2.4.6 Participant: “My husband is our financial provider.”

2.4.7 Participant: “I have a maid.”

2.4.8 Participant: “She does all the housework, such as cleaning, washing, tidying and ironing, but she doesn’t do any cooking.”

2.4.9 Participant: “The maid’s role in my living room is just cleaning and tidying. She returns everything to the same place.”

2.5.1 Participant: “Close to family.”

2.5.2 Participant: “My opinion was taken into account when we built our home, in light of design ideas and alterations, sharing these decisions with my husband.”

2.5.3 Participant: “One house before. It was rented, so we built our private building.”

2.5.4 Participant: “I do not participate in home expenses, and even in building the house, my husband was the financial source. Furniture and accessories are chosen by myself but my husband pays.”

2.5.5 Participant: “Full participation in the home interior design.”

2.5.6 Participant: "There is no competition between me and my husband, as my husband gives me the full power to choose and furnish my home spaces."

2.5.7 Participant: "My living room design is constructed by me."

2.5.8 Participant: "I have participated in the home design by choosing the material, forming the spatial layout and arranging the furniture, also by adding accessories."

2.5.9 Participant: "I have designed the living room to be an aesthetic and open place for my family, but there is no privacy from inside the home in the living room, as this part from the house is for family use. Guests can't come without appointments. It is an open space, because I don't like closed spaces, but from the outside there is privacy, as I use a partition to cover the entrance of the living room. This provides privacy for the family when the main door is opened."

2.5.10 Participant: "Yes. I love the colour scheme, and the furniture is appropriate for our needs and uses in terms of living and receiving guests, presenting luxury and simplicity. I use classic furniture that I prefer and we have used it for a long time and it still looks new."

2.5.11 Participant: "No, because I have furnished my living room by deeply thinking about my actual needs and use, in addition to my taste and preferred colour and type of furniture."

2.5.12 Participant: "No."

2.5.13 Participant: "When I furnished my living room, I asked one interior designer working in Al-Qutub and Saqqaf shop for advice. I also asked my children sometimes; in fact, my relatives ask me for interior design ideas, so I am an interior design adviser for them."

2.5.14 Participant: "Yes, because I love to use my living room for many functions, such as daily family gatherings and receiving guests at the weekends."

2.5.15 Participant: "The advantages of my living space are that it is an open space, connected with other spaces and the main entrance (home frontage). At the same time, the living room's disadvantage is the lack of a door, that affects family gatherings (no privacy)."

2.5.16 Participant: "Yes, because I furnished my living room according to our family's use and needs. It has the colour scheme, type of furniture and type of lighting that I prefer in addition to the books."

2.6.1 Participant: "Yes, I use the windows in my living space for ventilation and natural light, because there is no view from the neighbour's house, but sometimes it is so dusty."

2.6.2 Participant: “The guest room provides more privacy, as it is located on the other side of the home, away from the family domain, as the family domain is totally separated from the guest domain.”

2.6.3 Participant: “Privacy is a personal choice, based on tradition and religious requirements.”

2.7.1 Participant: “If we host female and male visitors, the males are hosted in the living room and the females in the guest room. We host them separately.”

Female visitors	guest room
Very close relatives (son, daughter, parents, brothers)	living room
Other relatives	guest room
Very close friends	guest room
Casual friends	guest room
Neighbours	guest room
Strangers	guest room
Male visitors	guest room

2.7.2 Participant: “I am the one who identifies the accessibility to people of each of the rooms in my home, but if my husband is hosting his friends or family, he can decide after we discuss and agree that issue.”

2.7.3 Participant: “Yes, because, in daily use, we feel that the harmony between us and the room provides a comfortable and intimate space. When receiving guests, we feel pride in our furniture.”

2.7.4 Participant: “No, we can’t accept mixed female and male gatherings in our home.”

2.7.5 Participant: “Before receiving guests, I prepare the home and the guest serving cups and dishes, and prepare coffee, sweets, dates and dinner. I host guests once every one or two months.”

2.7.6 Participant: “The living room is used mainly by our family for gathering daily. I host guests more in the guest rooms, so I do not bother my family members.”

2.7.7 Participant: “My living room provides privacy for my family, but also hospitality for close family relatives.”

2.8.1 Participant: “The living room represents me, as this is my design work, my art work and my book collection. It also represents my family as it is a place for me and my family members gathering.”

2.8.2 Participant: “I think very well. I like showing off my handiwork, using the colour schemes that represent the warm and luxurious life that I am living, the privacy and harmony that I want when I gather with my family and my interest in reading books.”

2.8.3 Participant: “My handiwork (the wall pictures), because I feel honour and satisfaction about myself and the book case, because we loved it when we saw it in the store. It was over our budget, then my husband bought it for me, so it is important and valuable for me.”

2.8.4 Participant: “The book case, because I love to read a lot.”

2.8.5 Participant: “Our kingdom, intimacy and gathering.”

2.8.6 Participant: “Yes, the women in Jeddah are different: they have more freedom, they can control and organise everything in the home.”

2.8.7 Participant: “It is great that women’s voices are heard in society. My social contribution as mother is to raise helpful children in society, because they are my voice in society and they strengthen the family relationship. Also, I write some articles in the newspaper, dealing with social issues and suggesting improvements in society.”

Researcher: [Wrapping up the conversation] “If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?”

Participant: “Yes, I would like to upholster the sofas or buy new American furniture, without changing the tables and book case. I could change the floor to marble and re-paint the wall. All these things just to renew my living room.”

Then I finish our conversation by thanking her and telling her that I appreciate her help and participation, and her lovely welcoming of me into her home.

Appendix J: Living room 9

1. Coding the living space features

1.1 Specific items recorded in the ninth living room

This room took about 55 minutes to code the items within the living room.

1.1.1 Global ratings (Form A)

Form A coding for this living space represents a quite space (children playing) with no odour. This living space is well lit by natural lights from outside (windows). The living space temperature is hot. The living room atmosphere is fresh. The general state of room is of good condition, decorated, clean, neat, well organized, roomy, uncluttered, full, and stylish. It is an inviting space that serves multiple purposes. The room is coded as a space with a colour scheme, as well as a cheerful, comfortable, moderately priced, ordinary and modern space. This space has many books; they are varied in topics (children stories, historical, religion, health, question and answers, food, atlas, and encyclopaedia) and organized by size. There are also a few magazines; all of them are family magazines.

1.1.2 Room feature (Form B)

The living space walls are painted in plain beige paint and the wall is 80% covered by décor (clock, pictures frames, 3 wall cabinets and 2 shelves). The most popular method found for hanging décor is the use of nails. The ceiling of this living space is framed white plaster divided into two gypsum frames: one is square and the other rectangular. Each frame is centred by ceiling lights, with spotlights distributed around the room. There is one clock in the living room, an old fashion beige wooden clock with white background; this clock is working. There are four framed drawings, all of them represent the natural world and flowers, in addition to a framed Yaseen sorah (Quran sorah). There is a piece of floral metal artwork on the wall. The living space floor is covered with marble, coloured white, beige and grey. It is a dual-level floor. There are two standard-sized rugs. They are rectangular with beige and blue oriental patterns (frames and flowers) rugs. There are three windows in the room, the two wide widows are covered with two-sheet blue velvet curtains, hung with rod sets and opened with 4 tie-backs (striped blue, green and yellow fabric) in addition to white chiffon curtains (closed). The third small window is covered by single-sheet white chiffon plain curtains and hung with a rod set and opened with tie-backs (blue velvet fabric). This room opens to the many spaces within the villa ground floor (kitchen, dining area, and main entrance).

Table 1: List the number of miscellaneous items in this living space

Miscellaneous items	Number
Air Purifier	1
Vase with flower arrangement-artificial	4
Sport equipment	1
Laptop soft tray	1
Censer	1
Oil burner	1

Tissue box	2
Throw	1
Plant pot- real	7
Stand lamp	1
Diaries	2
Head phones	1
Ceramic serving plate	1
Art plate with beautiful handwriting	1
Multi-patterned cushions-square	10
Multi-patterned cushions-rectangular	6
Glass with pens	1
Toys and board games	Many
Small clock	1
Plate with artificial fruit	1
Basket for magazines	1
Achievement certificate	4
Colourful glass art fish	1
Memorabilia cultural- wedding	4
Artificial tree	1
Wooden box	1
Garbage can-empty	1
Colourful glass ball	2
Colourful funny card holder	4
Candle Holders	9
Arty ship	1
Sea-shell	1
Stand with coasters	1

The coder added some cues and items that she saw within the living space and which were not already present in the instrument, including many miscellaneous items (air purifier, laptop soft tray, censer, oil burner, art element, head phones, toys and board games, achievement certificate, wooden box, colourful card holder and sea-shell).

1.1.3 Furniture (Form C)

Table 2: List the furniture pieces in this living room and specify their material and shape

Piece of furniture	Material	Shape
L-shaped sofa	Blue velvet fabric	Sofa with seven seats and two armrests. The sofa has eight back cushions
2 Sofas	Green velvet fabric	Sofa with one seat and two armrests. The sofa has two back cushions
Sofa	Oriental green and white cotton fabric	Sofa with one seat and two armrests. The sofa has two back cushions
2 Sofa chairs	Striped green, blue and	Sofa chair with one seat

	white cotton fabric	and back curved to provide two armrests
Relaxing chair	Blue velvet fabric	Chair with button back, one seat, two armrests and footrests
Coffee Table	Oval beige wooden table	Plain beige wooden top with a floral pattern on the two sides and four legs
2- sofa side tables	Beige wooden table	Rectangular plain top with drawer and shelf with a floral pattern on one side and four legs
Coffee table	Beige wooden table with glass and metal	Square table with glass top, wooden frames and oriental metal sides, and four legs
2- Side tables	Beige wooden table with glass and metal	Square table with glass top, wooden frames and oriental metal sides, and four legs
Book cabinet	Beige wooden unit	Beige wooden unit. There are 8 square cabinets
Service tables	Beige wooden tables	One set of three wooden tables with plain top and four legs
Cabinet	Beige wooden unit	Plain wooden top and two drawers with silver handles and four shelves
Dining table	Beige wooden table	Table top/ two extension panels and four legs with oriental side frame
Dining chairs	Beige wooden chair with beige cotton seat covered with nylon	Two chairs (oriental back and beige cotton seat covered with nylon) with two armrests and standing on four legs
Dining chairs	Beige wooden chair with beige cotton seat covered with nylon	Four chairs (oriental back and beige cotton seat covered with nylon) without armrest and standing on four legs
2 Stool	Beige velvet fabric	2 small footstool upholstered with beige velvet fabric
One big stool	White velvet fabric	Footstool with a storage space
Circular table	Beige wooden table	Wooden table with plain top and four legs

Table 3: List the numbers of electronic equipment in the living space

Electronic equipment	Number
TV	1
DVD player	1
Receiver	1
Internet modem	1
Laptop	2
Video machine player	1
Remote control	3
Phone	1

1.1.4 Broad categories of items (Form D)

Heath products and bags are not found in the living room. There is some stationery in a glass located on one of the side tables. There are three tablecloths and a throw.

2. Interview data

Part 1:

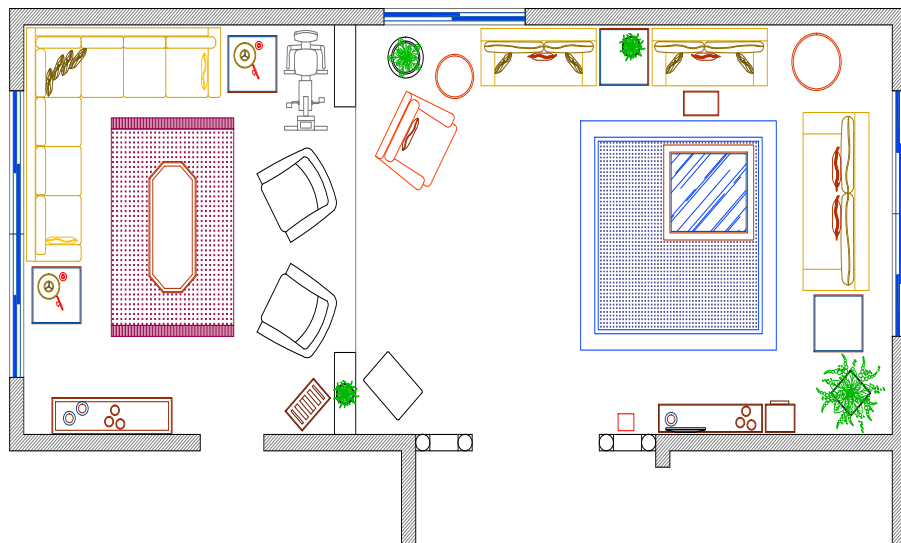
1.1 The home location

This is a villa located in the Al-Rabwah neighbourhood in Jeddah, which is located in the north-east of the city. It is neither old or new and people moved to live here 40 years ago. It is bordered in the north by the Al-Nozha neighborhood, in the south by the Faisaliah neighborhood, by the Marwah and Safa neighbourhoods in the east and in the west by the Bawadi neighbourhood. It is bordered by Hira Street in the north and Prince Fahd Road in the west, Prince Majed Street in the east and in the south Sari Street.

1.2 The living room location

The living room is located on the ground floor of the villa. This floor and location was chosen as the main living space in this villa in order to link the living space with the kitchen, dining area and swimming pool and garden, to extend the family activities from the inside to the outside. The size of the rectangular living room is approximately 5 metres wide by 12 metres long.

1.3 Floor plan



Part 2:

2.1.1 Participant: “The living space in my villa is a space for a family of nine: my husband (50 years old), myself (46), my sons (16, and 10), my daughters (24, 21, 18 and 12), and grandma (80). The entire family uses it. My husband is retired and I work at King Abdul Aziz University. My husband and I each have a bachelor’s degree, and my children study in university and school.”

2.1.2 Participant: “Our average monthly income is over 20,000 Saudi Riyal.”

2.1.3 participant: “My work represents my achievement, as I benefit from my free time. My children are getting older, so not much care of them is needed. It represents my enjoyment, as I help and serve others; but my work position (admin) does not reflect my identity, as I would like to work as an academic.”

2.1.4 Participant: “We have lived in our own villa for 20 years, and I was involved in its furnishings and decoration, as well as its building design.”

2.1.5 Participant: “Our living room, because I love our family gatherings. It is used as a sitting area, for family gatherings, watching television, reading books and newspapers, studying, using the laptop and internet, playing, doing some work; as well as for eating, drinking coffee and tea, having snacks and for relaxing and having naps. About twice a week, we receive family and close friends.”

2.2.1 Participant: “During the weekdays, starting with Sunday and on through Thursday, the living space has the same routine of use, so, during the mornings, the living room is used by my husband and grandma for having breakfast, drinking coffee and watching television; my husband uses his laptop. From 4 pm, before lunch, my children sit in the living room with their father and grandma and watch television. Then we have lunch on the dining table and, after that, we spend time in the living room for family gatherings, relaxing, watching television and studying (on the dining table). From 7 pm, we drink coffee and discuss our family issues; we spend the rest of the day together until dinnertime, then we have a light dinner (sandwiches) in the living room. This is the story of using the living room during the weekdays. The weekends is the same, but in a more active and vital atmosphere. It is used in the mornings by the whole family for studying, having breakfast, watching television, family gatherings, drinking tea and coffee, playing and reading. At the weekends, we go out for lunch. In the evening, we receive the family and enjoy our time together, or we do not use our living room, because we go to visit our relatives and spend the time with them, in their homes or outside.”

2.2.2 Participant: “We have furnished this room only once since we moved to this villa, but I upholstered the sofas three times, because they were over-used.”

2.2.3

Table 4: List of current furniture, quantity, function, origin, and age

Current furniture	Quantity	The actual function	The store from which it was purchased	Furniture age
Dining table	1	Serve all meals	America	18 years
Dining chair	6	Sitting	America	18 years
L-shaped sofa	1	Sitting and relaxing	America	18 years
Relaxing chair	1	Sitting and relaxing	Mahmod Saud	13 years
Sofas	3	Sitting and relaxing	America	18 years
Sofa chair	2	Sitting	America	18 years
Side tables	4	Service & display	America	18 years
Coffee table	2	Serve snack & display	America	18 years
Foot stool	3	Sitting and relaxing	America	18 years
Service tables	3	Service	Mahmod Saud	10 years
Circular table	1	Service & display	America	18 years
Cabinet	1	Service & display	Hand work	5 years
Book cabinet	1	Storage & display	IKEA	1 year

2.3.1 Participant “The furniture is comfortable and practical, and the sofas are good units for relaxing. It is strong and of high quality. Its size suits the room space. It is easy to add more pieces to it because it is flexible. The furniture and accessories of my living room are coloured with mixed green, beige, white, blue and yellow. As the cushions help us to relax, the stool is for relaxing our feet and the throws for using it if it is cold. Using the colour scheme that I prefer to provide a space for us as garden near the sea”

2.3.2 Participant: “The estimated economic value of our living room furniture is 60,000 Saudi Riyal.”

2.3.3 Participant: “The need for it, its shape, fabric and colours, style, the comfort and quality, suit the space and design and its price related to our budget”

2.3.4 Participant: “I go to many furniture stores when I need to furnish my home such as Habitat and Elegance House”

2.3.5 Participant: “Yes, social magazines such as Sayidaty, and shop catalogues such as ID Design. I never searched on the Internet for buying, furnishing and decoration ideas, maybe in the future”

2.3.6 Participant: “No, because I don’t want to arrange my sofas around the television as focal point for the living room furniture. I would like to arrange the furniture in the room as U shape facing the window that views the courtyard (swimming pool and garden) to provide a beautiful view while we are sitting and gathering or as a hexagonal shape to sit beside each other for better gatherings and discussion.”

2.3.7 Participant: “Currently, the living room is divided into sections. The television is the focal point for the sitting arrangements within the living room, so the sofas and tables are arranged to face the television. The dining table is near the kitchen and there is another sitting area facing the book shelves.”

2.4.1 Participant: “I am responsible for the daily home shopping and unplanned things, while my husband is responsible for paying every planned thing, such as bills. When we would like to travel, we share the decision and ask opinions of family members.”

2.4.2 Participant: “I can go out without asking permission, just letting my husband know where I am going. When I get a new job, I ask my husband for his opinion, but the final choice is mine.”

2.4.3 Participant: “I am responsible for my children. I guide them in their education, upbringing, their life choices and decisions. They get permission for going out from me too, but also my husband shares with me any decisions regarding our children.”

2.4.4 Participant: “The parents, in consultation with their family members.”

2.4.5 Participant: “Yes, our living space provides a shared space for family gatherings. The bright colours (green, blue and cream) in the living room provide a calm sitting room for our family members to gather in and rest after a long day of work and study, with the touch of yellow to provide a vital atmosphere. The design of our living place and its connection to other spaces produce a place for sharing all the family activities to allow family interaction and gathering to discuss and share our issues. It strengthens our values, such as affection, love and intimacy. Our living room has a spirit of fun and joy through playing, watching movies and photos and reading books. My family members also pray together. We educate our children and let them know about their responsibilities, while spending the whole day to teach our children how to respect and appreciate, through our communication in the living room”.

2.4.6 Participant: “My husband is our financial provider and he is a guider and adviser in the family, so we complete each other.”

2.4.7 Participant: "I have a maid and driver."

2.4.8 Participant: "She does all the housework, such as cleaning, washing, tidying, and ironing."

2.4.9 Participant: "The maid's role in my living room is just cleaning and tidying and, if she changes anything, I return it to the same place."

2.5.1 Participant: "Close to family and close to amenities."

2.5.2 Participant: "My opinion was taken into account when we built our villa."

2.5.3 Participant: "One before, a flat with four bedrooms and a living room. We lived in this rented flat for seven years, but we moved looking for more space, as my family increased, and we built our private house."

2.5.4 Participant: "I participate in home expenses. I participated in building the house financially, sharing this with my husband. I participated in buying some furniture, but the accessories are totally bought and chosen by me."

2.5.5 Participant: "Partial participation, sharing with my husband in the home construction and interior design, but I have more power of choice."

2.5.6 Participant: "There is no competition between me and my husband, as we share decisions."

2.5.7 Participant: "My living room design is constructed by me and my husband."

2.5.8 Participant: "I have participated in the home design by forming the spatial layout and arranging furniture, also adding accessories, but the choice of material and furniture is the shared decision of me and my husband."

2.5.9 Participant: "I have designed the living room to be aesthetic, with a garden view, a functional and spacious place for family activities, but there is no privacy from inside the home in the living room, as it is an open space. I don't like closed spaces."

2.5.10 Participant: "Yes. But I would like to change and renew the design and furniture within my living room, because we are getting bored."

2.5.11 Participant: "Yes, the relaxing chair because it needs to be reupholstered or changed, due to overuse."

2.5.12 Participant: "I upholstered the sofas three times, because they were overused."

2.5.13 Participant: "Yes, when we furnished this room, we took advice from one interior designer in the American Houses furniture shop; also from my sister's daughter, as she is a designer."

2.5.14 Participant: “Yes, but it could be changed to provide a more suitable space for living, with connected sofas that avoid unused spaces.”

2.5.15 Participant: “The advantages of my living space are that it is spacious, open and connected with other spaces, which are multi-sections and purposes, good natural lights and high ceiling, and easy movement based on furniture arrangement. The living room’s disadvantages are that it is divided in two floor levels, its shape is rectangular and I prefer a square shape, the room floor is marble and I prefer carpet, as the marble makes a sound and the carpet can be used for sitting on the floor.”

2.5.16 Participant: “Yes, because I decorated the living room with my favourite colour scheme and my desire was to provide a family room that is well lit, simple, comfortable, spacious, multi-functional and practical.”

2.6.1 Participant: “Yes I use the windows in my living space for ventilation and natural light in the morning, because there is no chance of being overlooked by the neighbours, based on the design of the villa’s high external walls.”

2.6.2 Participant: “The living room is more of a hosting area in our home, as there is no privacy because its construction is as an open place. The guest room provides more visual privacy for the family.”

2.6.3 Participant: “Privacy is a personal requirement, based on religion.”

2.7.1

Female visitors	guest room
Very close relatives (son, daughter, parents, brothers)	living room
Other relatives	living room
Very close friends	living room
Casual friends	guest room
Neighbours	guest room
Strangers	guest room
Male visitors	guest room

2.7.2 Participant: “My husband and I identify the accessibility to people of each of the rooms in our home.”

2.7.3 Participant: “Yes, the living room is spacious and well lit (morning) with the natural lights, and it is near the villa courtyard and far from the bedrooms. Its relationship with the kitchen and dining area, also provides a great space for gathering and enjoying our time together.”

2.7.4 Participant: “Yes, we host family and friends, including couples, and the sense of privacy is applied by wearing hijab. Sometimes unexpected guests come without appointment, so I have to wear hijab in case I meet them or leave the living room.”

2.7.5 Participant: “Before receiving guests, I prepare the home by cleaning and tidying the tables and cushions and empty the bin, and prepare juice, coffee and sweets (dates or chocolate), tea and snacks, then dinner. If the guests are family or close friends, I put all the food and drinks on the middle of the table and everyone can serve themselves.”

2.7.6 Participant: “Yes, our living room is used more than the guest room for receiving non-resident visitors, as it is open daily for guests. The guest room is just for formal guests, neighbours, formal occasions and big family gatherings.”

2.7.7 Participant: “My living room provides hospitality for the family every day, as it is an open space, connected to other large spaces without doors.”

2.8.1 Participant: “The living room represents family, as a place for me and family members gathering.”

2.8.2 Participant: “I think very well. It represents loving my family by being comfortable and cosy for them, as the cushions help us to relax, as does the stool for relaxing our feet and the throws for use if it is cold. Using the colour scheme that I prefer provides a space for us like a garden near the sea, and my living room is practical in use, simple in design (no ornament), calm and relaxing, and spacious for our family interaction.”

2.8.3 Participant: “The living room furniture as a whole has pleasant memories of family members.”

2.8.4 Participant: “The striped fabric chairs, because they are simple in design, comfortable with beautiful colours.”

2.8.5 Participant: “Comfortable and relaxing, simple and practical, and allowing for intimacy and gathering.”

2.8.6 Participant: “I think it depends on women’s characteristics, as everyone has a different way.”

2.8.7 Participant: “It is a good move, but the important thing is that this movement does not affect her main role in her family and home. My social contribution starts from bringing up my children and guiding them in a good way, providing a secure and comfortable home for them and encouraging them to be educated and to do some volunteer work, because they are the builders of society. We should treat those who work for us at home (such as the maid) in a good way, as they spread our reputation to the outside society. We should also protect the environment around us, by decreasing the consumption of electricity and water, also recycling things. I am also planting in the home garden, to decrease consumption of resources.”

Researcher: [Wrapping up the conversation] “If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?”

Participant: “Yes, I would like to change and renew the living room design in general and the furniture and wall painting in particular, because they are overused.”

Then I finish our conversation by thanking her and telling her that I appreciate her help and participation, and her lovely welcoming of me into her home.

Appendix K: Living room 10

1. Coding the living space features

1.1 Specific items recorded in the tenth living room

This room took about one hour to code the items within the living room.

1.1.1 Global ratings (Form A)

Form A coding for this living space represents a quiet space with incense odour. This living space is well lit by natural lights from outside (windows) and artificial (ceiling lights). The living space temperature is cold. The living room atmosphere is fresh. The general state of the room is of good condition, decorated, clean, neat, well-organized, roomy, uncluttered, and full. It is an inviting space that serves multiple purposes. The room is coded as a space with a colour scheme, as well as a cheerful, comfortable, and ordinary space. This space has many books and a few magazines; they are varied in topics (art, design, children's books, cooking, fashion, financial, health, historical, travel, political and phonebooks) and organized spontaneously.

1.1.2 Room feature (Form B)

The living space walls are painted in plain blue paint and the wall is 60% covered by décor (clock, two floral pictures, two ceramic plates, two AC windows, five hand-drawn natural paintings and a framed Quranic verse). The most popular method found for hanging décor is the use of nails. The ceiling of this living space is plain white plaster, divided into two square frames; each frame has two white lamps and a central chandelier. There is one clock in the living room: it is an old-fashioned wooden clock, located behind the main entry door for the room. This clock is not working. The living space floor is covered with white and beige patterned square ceramic tiled floors, with two standard-sized rugs. There is an oriental red, blue and yellow rug in the dining area and another oriental blue and yellow rug centred in the sitting area within the living room. There is one window in the room: it is covered with white chiffon striped curtains. There are many doors opening into this room, including an opening to the kitchen.

Table 1: List the number of miscellaneous items in this living space

Miscellaneous items	Number
Travel souvenir	15
Vase with flower arrangement-artificial	12
Sport equipment	1
Candle stand	3
Ceiling plant pot	1
Tissue box	1
Candle	1
Plant pot- artificial	2
Ceramic boxes	5
Silver serving plate	1
Serving plate	2
Vase	8

Table cloth	10
Cushion	11
Juice glasses- set	1
Tea cups- set	1
Tea glasses- set	1
Coffee glasses- set	1
Teapots	2
Clock	1
Achievement certificate	1
Nylon dining table cloth	1
Memorabilia cultural- wedding	10
Ash tray	7
Baby chair	1
Garbage can-empty	1
Vase with sand	2
Artificial Flowers arrangement	5
Calendar	2
Basket for magazines	1
Quran stand	2
Glass plates	3
An artistic model of a horse	1
Electrical extension	2

The coder added some cues and items that she saw within the living space, which were not already present in the instrument, such as many miscellaneous items (travel souvenirs, ceiling plant pot, ceramic boxes, silver serving plate, serving plates, table cloths, juice glass set, tea cup set, tea glass set, coffee glass set, tea pot, achievement certificate, wedding memorabilia, vase with sand, basket for magazines, Quran stand, art horse stand, baby chair and electrical extension).

1.1.3 Furniture (Form C)

Table 2: List the furniture pieces in this living room and specify their material and shape

Piece of furniture	Material	Shape
Sofa- three seater	Yellow leather fabric and wooden legs	Sofa with three seats and two-piece back (backrest and headrest) and two armrests, standing on four legs
2 Sofas - single seater	Yellow leather fabric and wooden legs	Sofa with one seat and two-piece back (backrest and headrest) and two armrests and standing on four legs
L-shaped sofa	Yellow leather fabric and wheels; metal legs	Sofa with seven seats and five piece back, one armrest and two headrests

Coffee Table	Green wooden table with glass top	Rectangular glass top with green wooden frame and floral oriental sides standing on four legs
Sofa side table	Green wooden table with glass top	Square glass top with green wooden frame and floral oriented sides standing on four legs.
Side table	Copper and silver table	Oriental copper and silver table with a circular top, stand and base
Services tables	Green wooden table	Rectangular green wooden top with four legs
TV cabinet	Green wooden unit with a glass top	A cabinet with one shelf and storage units with two wooden doors in addition to lower drawer with a glass top
2 Cabinets	Green wooden unit with a glass top	Green wooden cabinet with 4 units
Drawer cabinet	Green wooden unit with a glass top	Glass wooden top and six small drawers and three cabinets doors with gold handles
Drawer cabinet	Green wooden unit with a glass top	Glass wooden top and four small drawers with gold handles and four long drawers with silver handles
Dining table	Green wooden table	A green wooden table with four legs
Dining chairs	Green wooden frame with striped beige and gold cotton fabric covered by nylon	Green wooden chair frame with striped beige and gold cotton fabric (back and seat) covered by nylon without armrest and standing on four legs
Buffet	Green wooden unit with a glass top	A green wooden unit with glass top and gold line with four cabinet doors
Two closets	Green wooden unit with glass doors	A closet with two storage units, one (upper) is four units with three shelves closed by two glass doors with gold handles, the second (lower) storage unit is a cabinet with two

Table 3: List the numbers of electronic equipment in the living space

Electronic equipment	Number
TV	1
DVD player	1
Receiver	1
Internet modem	1
Intercom	1
Phone	1
Remote control	1

1.1.4 Broad categories of items (Form D)

Health products are not found in the living room. There are some tablecloths and stationery, such as a pencil case. There are many bags, one laptop bag, two shoulder bags and two backpacks.

2. Interview data

Part 1:

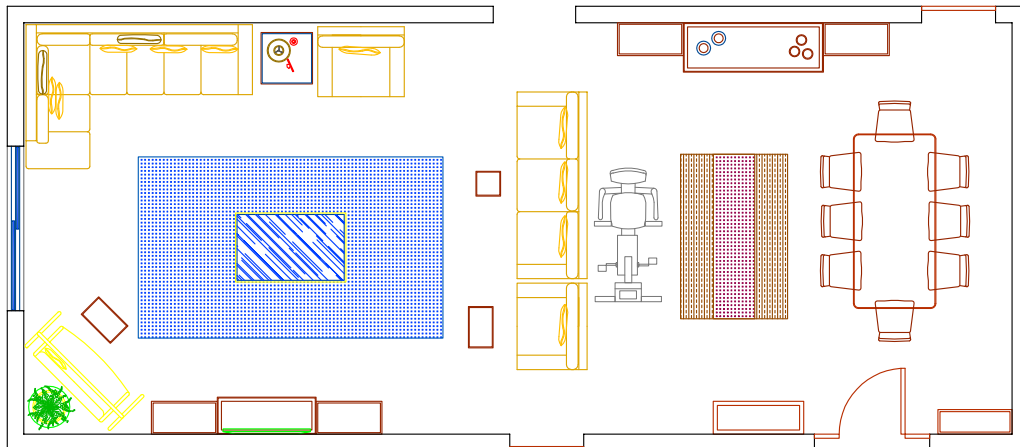
1.1 The home location

This is a flat located in the Al-Bawadi neighborhood in Jeddah, which is located in the north of the city. It is one of the middle-aged neighbourhoods, as people moved to live here 40 years ago. It is bordered in the north by the Al-Nozha neighbourhood, in the south by the Faisaliah neighbourhood, by the Rabwah neighbourhood from east and in the west by the safety neighbourhood. It is bordered by Hira Street in the north and Medina Road in the west, Prince Fahd Street in the east and, in the south, Sari Street.

1.2 The living room location

The living room is located in the centre of the flat. This location was chosen for the main living space in this flat in order to link the living space with the kitchen, the main entrance and other rooms, such as bedrooms. The size of the rectangular living room is approximately 5 metres wide by 12 metres long. It is the largest space in the flat.

1.3 Floor plan



Part 2:

2.1.1 Participant: "The living space in my flat is a space for a family of eight: my husband (57 years old), myself (55), my sons (24, and 15), and my daughters (27, 22, 21 and 18). The entire family uses it. My husband works as development director in a company and I do not work. My husband and I have bachelor's degrees, and my children study in university and school."

2.1.2 Participant: "Our average monthly income is over 20,000 Saudi Riyal."

2.1.3 Participant: "I am not working."

2.1.4 Participant: "We have lived in this rented flat for 18 years. The annual rent is 45,000 SR and we were involved in its furnishing and decoration."

2.1.5 Participant: "Our living room, because it is open to all rooms in the flat. It is used as a sitting area; for family gathering, watching television, reading books and newspapers, studying, using the laptop and internet, playing, doing some work; as well as for eating, drinking coffee and tea, having snacks and used for relaxing and having nap; weekly we receive family relatives and close friends."

2.2.1 Participant: "During the weekdays, starting with Sunday and on through Thursday, the living space has the same routine of use: so, during the mornings, the living room is used by me and my husband for having breakfast, drinking coffee, reading newspapers and watching television. Then my husband and children go to work, university and school. From 5 pm, the living room is used by the whole family for sitting and watching television. Then we have lunch on the dining table and, after that, we spend the time in the living room for family gatherings, relaxing, watching television and studying (on the dining table). From 7 pm, we drink coffee and discuss our family issues. We spend the day together until dinnertime, then we have a light dinner (sandwiches) in the living room. This is the story of using the living room during the weekdays. At the weekend, the living room is used in a more active and vital atmosphere. It is used from the mornings by the whole family for studying, having breakfast, watching television, family gatherings, drinking tea and coffee, playing, and reading. At the weekends, we receive my married son with his wife and two children, as well as other family and enjoy our time together; or, we do not use our living room, because we go to visit our relatives and spend the time with them in their homes or outside."

2.2.2 Participant: "Two times: when we moved to this flat, I used my old furniture, but I changed this furniture six years ago."

2.2.3

Table 4: List of current furniture, quantity, function, origin, and age

Current furniture	Quantity	The actual function	The store from which it was purchased	Furniture age
Dining table	1	Serving meals	The White House	24 years
Dining chairs	8	Sitting	The White House	24 years
Two seater swing	1	Sitting and relaxing	Al-Soltan	6 years
Closets	2	Storage & display	The White House	24 years
Buffet	1	Storage & display	The White House	24 years
L-shaped sofa	1	Sitting and relaxing	Home Plaza	6 years
Sofas	3	Sitting	Home Plaza	6 years
Side table	2	Service & display	The White House	24 years
Coffee table	1	Serving snacks & display	The White House	24 years
Service tables	4	Service	The White House	24 years
TV cabinet	1	Storage & display	American Furnishing	24 years
Drawers	2	Storage & display	The White House	24 years
Cabinets	2	Storage & display	The White House	24 years

2.3.1 Participant: “The furniture is comfortable and practical, and the sofas are good units for relaxing. Its size suits the room space and there is a plenty of space for family members. The furniture and accessories of my living room are coloured with mixed green, white and yellow, with the concept of a garden”

2.3.2 Participant: “The estimated economic value of our living room furniture is 30,000 Saudi Riyal.”

2.3.3 Participant: “Fabric and colours, style, the comfort and quality, suit the space and practical design”

2.3.4 Participant: “I go to many furniture stores when I need to furnish my home such as Home centre, Batal and Elegance House”

2.3.5 Participant: “Yes, social magazines such as Sayidaty, design magazines and shops catalogues such as ID Design. I never searched on the Internet for buying, furnishing and decoration ideas, maybe in the future”

2.3.6 Participant: “Yes, because I love to use my living room for many functions: eating, studying, family gatherings, daily activities and receiving guests. Every three months, I re-arrange the furniture of my living room, to provide a new image and feel them renewed.”

2.3.7 Participant: “Currently, the living room is divided into sections. The television is the focal point for the sitting arrangements within the living room, so the sofas and tables are arranged to face the television and the dining table is near the kitchen. There is a desk behind the main door of the living room.”

2.4.1 Participant: “I control the home budget, but the main budget management is shared between me and my husband. When we plan to travel somewhere, we share our thoughts, opinions and decisions.”

2.4.2 Participant: “I have to let my husband know where I am going.”

2.4.3 Participant: “My husband and I are responsible for our children in everything: education, upbringing, their needs, life choices and decisions. They get permission for going out from me.”

2.4.4 Participant: “Me and my husband, and we consult our children.”

2.4.5 Participant: “Yes, our living space provides a shared space for family gatherings and activities, such as watching television, discussing and eating, so these activities are forbidden in their private rooms, to allow family interactions and to share issues and strengthen our family values. These are affection, love and intimacy. The interest in knowledge, success and achievements can be seen by the number of books and magazines in our living room, that encourage family members to read and know about many topics. We educate our children in the good behaviour they have to follow and bad behavior they have to avoid. We teach them to learn from their mistakes and think about their responsibilities. All these can be done easily while gathering. Also, we teach our children how to respect and appreciate, through communication in the living room”.

2.4.6 Participant: “My husband is our financial provider and we share every decision regarding the home and children.”

2.4.7 Participant: “I have a maid and driver.”

2.4.8 Participant: “She does all the housework, such as cleaning, washing, tidying, ironing and cooking.”

2.4.9 Participant: “The maid’s role in my living room can be extended to organising the room and giving some ideas.”

2.5.1 Participant: “The flat is the main reason for choosing this neighbourhood, because we were looking for a big flat with many rooms.”

2.5.2 Participant: “My opinion was taken into account when we chose this flat.”

2.5.3 Participant: “One flat before, at Habitat building; more space was needed due to an increase in family, and we were looking for a spacious flat.”

2.5.4 Participant: “I do not participate in home expenses. I do not participate in paying the rent for our flat. I haven’t participated in buying furniture and accessories, but I have participated in choosing them.”

2.5.5 Participant: “Partial participation with my husband, in the home interior design.”

2.5.6 Participant: “There is no competition between me and my husband, as we share making decisions in everything in our lives, even in our choices about furnishing our home spaces.”

2.5.7 Participant: “Our living room design is constructed by me and my husband.”

2.5.8 Participant: “I have participated in the home design by choosing the material, forming the spatial layout and arranging furniture, also adding accessories.”

2.5.9 Participant: “I have designed the living room to be aesthetic and a spacious place for family activities, but there is no privacy from the inside, as it is the central space in the flat; but, from the outside, there is privacy for the family, as the living room is located away from the main entrance.”

2.5.10 Participant: “Yes. Because I like the colour scheme, and the way of furnishing this room provides a space for family gathering and entertainment.”

2.5.11 Participant: “Yes, the swing, because it is broken.”

2.5.12

Table 5: The alterations that have been done in the living room

When did you alter or re-arrange your living room furniture?	Why?	What changes were made?	What is the function or purpose of this change?
Six years ago	Renewed the furniture and decoration, it was heavily used	Bought a new sofa sets and re-painted and changed the colour of the dining table, buffet, cabinets and television cabinet to green colour	Sitting room with dining area

2.5.13 Participant: “Yes, when we furnished this room, we took advice from my son’s wife, because she is an interior designer.”

2.5.14 Participant: “Yes, it provides a spacious place for our gatherings, as we can use the room for the whole day, doing multiple activities.”

2.5.15 Participant: “The advantages of my living space are that it is spacious, open and connected with bedrooms, gathering our family members as they do many things, such as working and playing. Everyone does his work in a familiar atmosphere. The living room’s disadvantages are the untidy area behind the door that contains my children’s study books and papers, and there is no internal privacy for the family.”

2.5.16 Participant: “Yes, because I decorated the living room with my favourite colour scheme and my desire was to provide a family room that is well lit, simple, comfortable, spacious, multi-functional and practical.”

2.6.1 Participant: “Yes, I use the windows in my living space for ventilation and natural light, because there is no chance of being overlooked by from our neighbours.”

2.6.2 Participant: “The living room is a more private area for the family, as it is located in the centre of the flat, far from the main entrance, while the guest room is a more separate and public space, as it is located near the main entrance and used for unusual guests, which provides privacy for family members.”

2.6.3 Participant: “Privacy is a personal, social and traditional requirement.”

2.7.1

Female visitors	guest room
Very close relatives (son, daughter, parents, brothers)	living room
Other relatives	living room
Very close friends	living room
Casual friends	guest room
Neighbours	living room
Strangers	guest room
Male visitors	guest room

2.7.2 Participant: “I am the one who identifies the accessibility to people of each of the rooms in my home.”

2.7.3 Participant: “Yes, the living room is spacious and well lit (morning) with natural lights, and its relationship with the kitchen and dining area features provides a great space for gathering and enjoying our time together. In addition, the number of furniture pieces provides plenty of space for gathering and the colour scheme provides a bright and vital space for us.”

2.7.4 Participant: “Yes, we host family couples and the sense of privacy is applied by wearing hijab.”

2.7.5 Participant: “Before receiving guests, I prepare the home by cleaning and tidying, and preparing juice, coffee and sweets, tea and snacks, then dinner.”

2.7.6 Participant: “Yes, my living room is used more than the guest room for receiving non-resident visitors and for hosting family about three times a week, but other guests three times a month.”

2.7.7 Participant: “My living room provides privacy for family; also, it is used for hospitality.”

2.8.1 Participant: “The living room represents me and my family, as a place for our gatherings. It is also very important for me, as I use the living room (the centre of the flat) most of the daytime, to encourage my family members to come and sit together.”

2.8.2 Participant: “I think very well, as it represents loving my family by designing our living room to be vital and cosy, using the colours that I prefer to provide a space for us; also as a garden, with using green and yellow colours.”

2.8.3 Participant: “The living room furniture as whole and some of the childhood memorabilia items have a good memories of family members.”

2.8.4 Participant: “The dining table, because it is a handiwork: we have used it for 24 years. Also, my daughter’s hand-drawn pictures.”

2.8.5 Participant: “Comfortable and relaxing, simple and practical, and it allows intimacy and gathering.”

2.8.6 Participant: “Yes, the women in Jeddah are different: they are more open-minded.”

2.8.7 Participant: “It is a good thing to hear the voice of woman in her participation in social development by giving ideas and opinions, because she knows what can improve the society. My social contribution is centred on people-awareness and exchanging experiences, ideas and opinions through family, relatives and friends, in different subjects such as politics and religion.”

Researcher: [Wrapping up the conversation] “If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?”

Participant: “Yes, I would like to change and renew the sofas, because they are overused.”

Appendix L : Living room 11

1. Coding the living space features

1.1 Specific items recorded in the eleventh living room

This room took about 40 minutes to code the items within the living room.

1.1.1 Global ratings (Form A)

Form A coding for this living space represents a noisy space (children playing) with no odour. This living space is well lit by artificial lights (ceiling and free standing lights). The living space temperature is hot. The general state of room is in good condition, decorated, clean, neat, well organized, roomy, uncluttered, and full. It is an inviting space that serves multiple purposes. The room is coded as a space with a colour scheme, as well as a cheerful, comfortable, and ordinary space. There are no books or magazines in this space.

1.1.2 Room feature (Form B)

The living space walls are covered by wall-paper. Two walls are covered by beige and gold wave patterns and the other two walls are covered by a striped pattern (beige and gold) with, two sheets of beige background and a gold circle pattern. The wall is 10% covered by décor, a white shelving unit and one AC window. The ceiling of this living space is white plaster, with a beige frame divided into two levels; there are inner white lamps, many spotlights and a central chandelier. There was one clock in the living room: it is an art standing clock, located in one corner of the room and this clock is working. The living space floor is covered with white and beige patterned square ceramic tiles around the room, and orange and beige square ceramic tiles cover the centre of the room. There is an oriental colourful frame between the two colours of the ceramic tiles. There is one blue standard-sized rug and an orange, green and white circular patterned rug. There is one window in the room; it is covered with white chiffon circle-patterned curtains. There are many doors opening into this room and it opens into the kitchen.

Table 1: List the number of miscellaneous items in this living space

Miscellaneous items	Number
Table lamp	1
Flower arrangement-artificial	2
Sport equipment	1
Candle holder	2
Tissue box	1
Candle	3
Plant pot- artificial	2
Memorabilia items	6
Cushion	7
Bowls - set	2
Tea cups- set	1
Plates - set	4
Dining napkin holder	1
Tea pot	1

Standing Clock	1
Achievement certificate	3
Key holder	1
Memorabilia cultural- wedding	3
Garbage can-empty	1
Remote control holder on sofa	1

The coder added some cues and items that she saw within the living space and which were not already present in the instrument, including many miscellaneous items (sports equipment, memorabilia items, bowls, plates, dining napkin holder, tea pot, standing clock, key holder and remote control holder goes on the sofa).

1.1.3 Furniture (Form C)

Table 2: List the furniture pieces in this living room and specify their material and shape

Piece of furniture	Material	Shape
2 L-shaped sofas	Yellow, green, pink, blue velvet fabric and wooden legs	Sofa with five seats and six back cushions, and two armrests. Each set of seats and back has a plain colour (velvet fabric) and the sofa frame is covered with different coloured rectangular patterned fabric
2 Sofa side tables	Beige wooden table	Square beige wooden topped standing on four legs
TV table	Beige wooden unit with metal stand and wheels	A table consisting of a top and base, with shelf holders on metal columns; easy to move with four wheels
Cabinet	Beige frame and white wooden doors with a glass and metal door stands on four metal legs	A cabinet with two storage units, one (upper) is three units with two shelves closed by two glass and metal doors with silver handles; the second (lower) storage unit is a cabinet with two white wooden doors and silver handles
Cabinet	Beige frame and white wooden drawers with glass and metal doors; stands on four metal legs	A cabinet with two storage units, one (upper) is three units with two shelves closed by two glass and

		metal doors with silver handles, the second (lower) storage unit is six white wooden drawers and silver handles
Dining table	Brown wooden table	A brown wooden table with four legs
Dining chairs	Brown wooden frame with white cotton fabric seat. The back made of black metal.	Brown wooden chair frame with white cotton fabric seat covered by nylon. The chair is without armrests and stands on four legs
Closet	Brown wooden unit with glass shelves, doors and sides with a mirror back	A brown framed closet with five glass shelves and glass doors and sides with mirror back

Table 3: List the numbers of electronic equipment in the living space

Electronic equipment	Number
TV	1
DVD player	1
Receiver	1
Internet modem	1
Intercom	1
Stereo set	1

1.1.4 Broad categories of items (Form D)

Health products, clothing, bags and stationery are not found in the living room.

2. Interview data

Part 1:

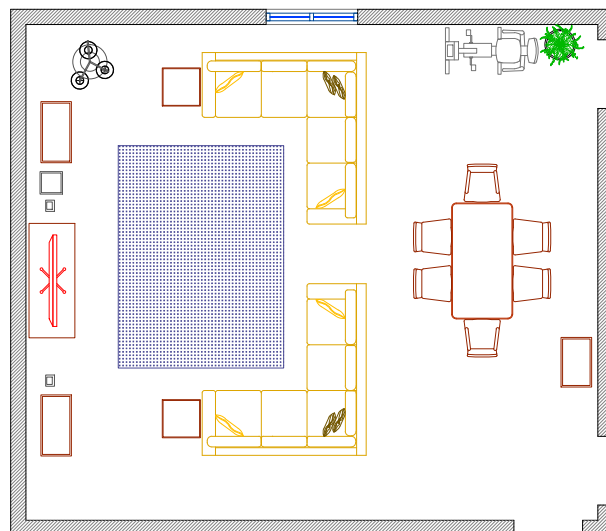
1.1 The home location

This is a flat located in the Al-Zahra neighbourhood in Jeddah, which is located in the north-west of the city. It is one of the new neighbourhoods in the city of Jeddah after expanding population and urbanization in the city. People moved to live here 25 years ago. It is bordered in the north by the Renaissance neighbourhood, in the south by the Khalidiya neighbourhood, by the Safety neighbourhood in the east and, in the west, by the Al-Shatea neighbourhood. It is bordered by Hira Street in the north and King Road in the west, by Prince Sultan Street in the east and in the south, by Sari Street.

1.2 The living room location

The living room is located in the centre of the flat. This location was chosen for the main living space in order to link the living space with the kitchen and the main entrance, as well as to link the room with the other rooms, such as bedrooms. The size of the living room is approximately 6 metres wide by 7 metres long. It is the largest space in the flat.

1.3 Floor plan



Part 2:

2.1.1 Participant: “The living space in my flat is a space for a family of four: my husband (30 years old), myself (28), and my daughters (7 and 3). The entire family uses it. My husband works as an engineer in a company and I work as a specialist in a blood bank at the hospital. My husband and I have bachelor’s degrees, and my children study in nursery and school.”

2.1.2 Participant: “Our average monthly income is over 20,000 Saudi Riyal.”

2.1.3 participant: “My work represents my achievement as I improve myself and take many workshops.”

2.1.4 Participant: “We have lived in our own flat for 8 years and I was only involved in its furnishings and decoration.”

2.1.5 Participant: “Our living room, because it is open to all rooms in the flat. It is used as a sitting area, for family gatherings, watching television, reading books and newspapers, using the laptop and internet, for eating, drinking coffee and tea, having snacks and for relaxing and having nap. Monthly, we receive relatives and close friends.”

2.2.1 Participant: “During the weekdays, the living space has the same routine of use, so, during the mornings, the living room is used by me and my daughters for having breakfast, drinking coffee, getting ready for school and watching television. Then we go to work and school. From 5 to 6 pm, the living room is used by the whole family to sit and watch television. After that, the children go to sleep and they have dinner in the kitchen. Then I spend the time in the living room alone, because my husband is still at work, so I use the room for relaxing, watching television, reading books and using a laptop. Then my husband comes home and we spend the evening together until dinnertime. We have light dinner (sandwiches) in the living room. This is the story of using the living room during the weekdays. At the weekend (Friday), we go out for the whole day so the living room is not in use. On Saturday, the living room is used the whole day from the morning to the night by the whole family for having breakfast, lunch and dinner, watching television, family gathering, reading, and having naps. Every month, we receive relatives and enjoy our time together.”

2.2.2 Participant: “Once.”

2.2.3

Table 4: List of current furniture, quantity, function, origin, and age

Current furniture	Quantity	The actual function	The store from which it was purchased	Furniture age
Dining table	1	Serve all meals	Home Center	8 years

Dining chairs	6	Sitting	Home Center	8 years
Cupboard	1	Storage & display	Home Center	8 years
L-shaped sofa	2	Sitting and relaxing	IKEA	8 years
Side table	2	Service & display	IKEA	8 years
TV table	1	Storage & display	IKEA	8 years
Cabinets	2	Storage & display	IKEA	8 years

2.3.1 Participant: “The furniture is comfortable, practical, good quality and the sofas are good units for relaxing. Its size suits the room space and there is plenty of space for family members. The furniture and accessories of my living room are coloured green, blue, pink and yellow”

2.3.2 Participant: “The estimated economic value of our living room furniture is 20,000 Saudi Riyal.”

2.3.3 Participant: “Its beauty, shape, fabric and colours, its price, its style, the comfort and quality”

2.3.4 Participant: “I go to many furniture stores when I need to furnish my home such as Home Center, Al-Saban, Habitat, Demos, and IKEA”

2.3.5 Participant: “No, I haven’t read magazines for décor ideas, but I searched on the Internet by using Google”

2.3.6 Participant: “No, because my furniture arrangement possibilities are limited, regarding the many doors that open to the living room (four doors), in addition to the location of the TV and wires.”

2.3.7 Participant: “The television is the focal point for the sitting and sofa arrangements within the living room, so the sofas and tables are arranged to face the television and the dining table is near the kitchen.”

2.4.1 Participant: “My husband manages the budget. When we plan to travel, I encourage my husband to share decision with me, as he is the boss. Because his role is decreasing over time, he must do these things. I am responsible for home, children and the weekly plan, including entertainment and going out.”

2.4.2 Participant: “I don’t ask permission from my husband to go out, I just let him know where I am going. When I get a new job, the decision is totally based on my choice.”

2.4.3 Participant: "I am responsible for my children 100%, in everything: their education, behaviour and entertainment."

2.4.4 Participant: "Me, as my husband is not interested"

2.4.5 Participant "Family, by designing the living room to be vital and has a spirit of fun, through the using a delightful colour scheme, in addition to furnishing our room with comfortable furniture, to provide a comfortable and pleasant atmosphere for my family gatherings. Our living room is the space to share all family activities, such as watching television, discussing and eating, so these activities allow my family to interact and to share their valuable time. I educate my children with the good behavior that they have to follow and bad behaviour that they have to avoid and I teach them to respect and appreciate and be grateful through our communication in the living room. These things can be done easily while we are gathering and spending the whole day together. An untidy room for me reduces respect and shows lack of appreciation for my work within the family. I am like the queen bee that gathers my family while I am sitting in the living room."

2.4.6 Participant: "My husband's role in the home is mainly as a financial manager and his role with children is weak, as he has two jobs (one in the morning and a private business at night)."

2.4.7 Participant: "Yes, I have a maid and driver."

2.4.8 Participant: "Cleaning, tidying, washing and ironing cloths, preparing for cooking and cooking; but she does not take care of the children."

2.4.9 Participant: "The maid does not have any role in designing the living room or making any alterations, as I would not accept this at all."

2.5.1 Participant: "The main thing is that it is close to family."

2.5.2 Participant: "Yes."

2.5.3 Participant: "No."

2.5.4 Participant: "I participate in home expenses (the maid's salary and my son's nursery fee). I did not participate in buying the house financially. I have partly participated in buying furniture and accessories."

2.5.5 Participant: "Full participation in the home interior design."

2.5.6 Participant: "There is no competition between me and my husband, as my husband gives me the full decision to choose and furnish my home spaces."

2.5.7 Participant: "My living room design is totally constructed by me."

2.5.8 Participant: “I participated in the home design by choosing the material and furniture, forming the spatial layout and arranging furniture, also adding accessories.”

2.5.9 Participant: “It is spacious, comfortable, functional and suitable for family gathering, and the main thing is that it is colourful.”

2.5.10 Participant: “Yes. Because I like the colour scheme. The way of furnishing this room provides a space for our needs and use (family gatherings and entertainment).”

2.5.11 Participant: “Yes, the dining table, because it does not match the living room style.”

2.5.12

Table 5: The alterations that have been done in the living room

When did you alter or re-arrange your living room furniture?	Why?	What changes were made?	What is the function or purpose of this change?
Four years ago	Renew and add a colourful atmosphere to the living room	Upholstered the sofas with colourful fabric and added wall paper to the living room wall and added some colourful accessories	Just to renew the room

2.5.13 Participant: “I take advice from my sisters: they aren’t designers, but they have good taste.”

2.5.14 Participant: “Yes, it provides a spacious place for our gatherings, as we can use the room for multiple activities.”

2.5.15 Participant: “The advantages of my living space are that it is spacious, comfortable and suitable for family gatherings. The living room’s disadvantages are: having just one window in the space and four doors, which restricts the arrangement of furniture and changing the interior design in the room; also, the television wires are a disadvantage.”

2.5.16 Participant: “Yes, because I decorated the living room with my favourite colour scheme and my desire was to provide a family room that is comfortable, spacious, multi-functional and practical.”

2.6.1 Participant: “Yes, I use the window in my living space for ventilation and natural light, because there is no chance of being overlooked by the neighbour.”

2.6.2 Participant: “The living room is more of a private area for the family.”

2.6.3 Participant: “Privacy is a religious and social requirement.”

2.7.1

Female visitors	guest room
Very close relatives (son, daughter, parents, brothers)	living room
Other relatives	living room
Very close friends	living room
Casual friends	guest room
Neighbours	living room
Strangers	guest room
Male visitors	guest room

2.7.2 Participant: “I am the one who identifies the accessibility to people of each of the rooms in my home.”

2.7.3 Participant: “Yes, the living room is spacious and its relationship with the kitchen and bedrooms provides a great space for gathering and enjoying our time together. In addition, the number of furniture pieces provides plenty of space for us while gathering and the colour scheme provides a vital space for us.”

2.7.4 Participant: “No.”

2.7.5 Participant: “Before receiving guests, I prepare the home by cleaning and tidying, changing the home smell by using Oud and preparing juice, coffee and sweets, tea and dinner. I host guests twice a month.”

2.7.6 Participant: “The living room is bigger than the guest rooms and we use it more for hosting guests, twice a month.”

2.7.7 Participant: “My living room provides both family privacy and guest hospitality. In the meantime, my husband has to leave the home or stay in his office”

2.8.1 Participant: “The living room represent my family, being a room designed by me.”

2.8.2 Participant: “I think very well, as loving my family, by designing our living room to be as vital and simple, using the colour scheme that provides a happy atmosphere for our family gatherings. As I am a dedicated person, I spend the whole time with my family.”

2.8.3 Participant: “The sofas have pleasant memories of family members.”

2.8.4 Participant: “Sofas.”

2.8.5 Participant: “Vital, comfortable and a happy place for us.”

2.8.6 Participant: “Yes, the women in Jeddah are flexible: they are more open-minded, as they meet with other cultures, as Jeddah is a port.”

2.8.7 Participant: “My social contribution is centred on my work, as I work in the blood centre and spread awareness of the importance of blood donation.”

Researcher: [Wrapping up the conversation] “If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?”

Participant: “Yes, I would like to change and renew everything in the room (floor, sofas and accessories), but without changing the dining table. I want to change because the living room furniture is overused.”

Then I finish our conversation by thanking her and telling her that I appreciate her help and participation, and her lovely welcoming of me into her home.

Appendix M : Living room 12

1. Coding the living space features

1.1 Specific items recorded in the twelfth living room

This room took about 55 minutes to code the items within the living room.

1.1.1 Global ratings (Form A)

Form A coding for this living space represents a quiet space with no odour. This living space is well lit by natural lights from outside (windows). The living space temperature is hot. The general state of the room is of good condition, decorated, clean, quite neat, well organized, roomy, uncluttered, and full. It is an inviting space that serves multiple purposes. The room is coded as a space with a colour scheme, as well as a cheerful, comfortable, moderately priced, and an ordinary space. This space has many books: they are varied in topics (historical, maths, religion, law, travel, atlas, business, health, foreign language, dictionary, cultural, literary and encyclopaedia) and organized by size.

1.1.2 Room feature (Form B)

The living space walls are painted with a mixture of beige and white paint. The wall is 20% covered by décor (2 wooden frame mirrors, a framed picture of the Prophet Muhammad Mosque and 2 glass shelves). The most popular method found for hanging décor is the use of nails. The ceiling of this living space is painted white, with a beige and gold cornice and two ceiling lights. The living space floor is covered with marble, coloured in beige and brown and decorated by two brown marble frames. There is one standard-sized square rug with a beige, brown and grey oriental pattern. There are three wide windows covering one wall in the room, covered with two-sheets of beige velvet curtains, hung with a rod set and opened with 2 tie-backs, in addition to beige chiffon curtains. The widows are covered with many beige velvet folding curtains. So there are three sets of curtains on each window. This room opens to the many spaces within the villa's first floor (bedrooms).

Table 1: List the number of miscellaneous items in this living space

Miscellaneous items	Number
Travel souvenirs	Many
Vase with flower arrangement-artificial	2
CD	Many
Vase	3
Calendar	1
Mouse pad	1
Tissue box	1
Serving plate	2
Salt and pepper	2
Multi-patterned cushions	11
Vase with dry flowers	3

Glass	Many
Soft Toy	1
Electronic clock	1
Basket for magazines	1
Achievement certificate	1
Memorabilia cultural- wedding	3
Garbage can-empty	2
Cup	Many
Candle holder	6
Remote control holder on sofa	1

The coder added some cues and items that she saw within the living space and which were not already present in the instrument, such as many miscellaneous items (mouse pad, serving plate, salt and pepper, glass, soft toy, electronic clock, basket for magazines and a remote control holder in the sofa).

1.1.3 Furniture (Form C)

Table 2: List the furniture pieces in this living room and specify their material and shape

Piece of furniture	Material	Shape
L-shaped sofa	Pink and beige velvet fabric	Sofa with two long seats with a corner seat and two armrests. The sofa has seven back cushions. The sofa frame is upholstered with pink velvet fabric and the seats and back cushions are upholstered with beige velvet fabric ornamented with pink and white small circles
Chaise lounge chair	Pink velvet fabric and brown wooden frame	Chaise lounge chair with half back and two armrests
Coffee Table	Square white wooden table with glass top	Glass top with a drawer (divided into four units) and lower shelf; stands on four legs
Side table	Beige wooden table	Rectangular beige wooden top; stands on four legs
Book cabinets	White wooden unit	White wooden cabinet with 3 square units and 3 rectangular units and a lower unit closed by two doors with gold handles
Service tables	Brown wooden tables	One set of three wooden rectangle tables with plain top and four legs

Corner cabinet	White wooden unit	Upper and lower units with ten wooden doors and golden handles
Dining table	Beige wooden table with green ceramic top	Green ceramic oval top with beige wooden frame
Dining chairs	Beige wooden chair with green leather seat	Two chairs (sides wooden back and green leather seat) with two armrests and standing on four wooden legs
Dining chairs	Beige wooden chair with green leather seat	Six chairs (wooden back and green leather seat) without armrest and standing on four wooden legs
TV table	Black glass table with metal stands	Two black glass panels with metal stands
Working table	Glass top with metal frame and leather legs	Rectangular glass top with lower shelf; stands on four legs
Chairs	Black leather and metal legs	Leather back and seat; stands on four legs
Side table	Beige wooden table	Wooden table with plain top and four legs
Circular table	Glass table with metal frame.	Circular glass top and base with metal frames and three wheels
Cupboard	White wooden body with glass shelves and door. The door framed with beige wooden frame	White wooden body with five glass shelves creating many displaying units. The door is glass with beige wooden frame
Sideboard	Beige wooden unit with glass top	Wooden unit with two drawers and three cabinets topped with glass panel
2 Computer desk	Grey and black wooden desk	Wooden desk with a drawer and many storage units standing on four wheels
Desk chair	Black leather with metal frame	Leather back and seat with two armrest stands on and moves with five wheels

Table 3: List the numbers of electronic equipment in the living space

Electronic equipment	Number
TV	1
Receiver	1

Internet modem	1
Laptop	1
Intercom	1
Remote control	3
Phone	2
Paper shredding machine	1
Desktop computer	1
AC stand	1
Printer 3 in 1	3
Scanner	1
I-pad	1
Fax	1

1.1.4 Broad categories of items (Form D)

There is some stationery, such as pens and pencils in cups, folders, envelopes, eraser, calculator, glue, hi-lighter, paper clips, stapler, tape and papers. There are health products, such as medicines and ointment. Bags and clothing are not found in the living space.

2. Interview data

Part 1:

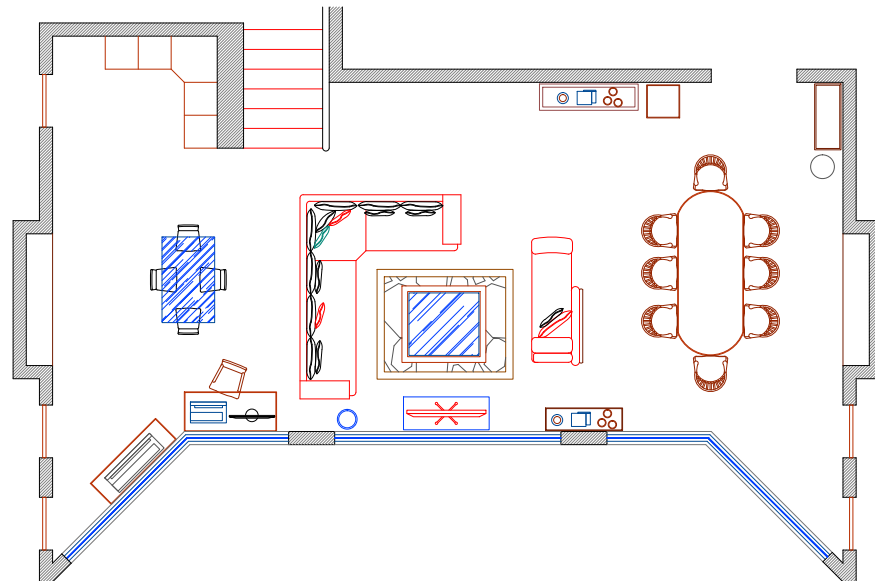
1.1 The home location

This is a villa located in the Sulaymaniyah neighborhood in Jeddah, which is located in the south-east of the city. It is one of the middle-aged neighbourhoods. People moved to live here 40 years ago. It is bordered in the north by the Al-Naseem neighbourhood, in the south by the university neighbourhood and King Abdulaziz University, by the Abraq Al-raghama and Makkah road in the east and in the west, the old airport. It is bordered by King Abdullah Street in the north and by Abdullah Suleiman in the west, Makkah road in the east and Abdullah Sulaiman Street in the south.

1.2 The living room location

The living room is located on the first floor of the villa. This floor and location were chosen for the main living space in this villa in order to link the living space with the bedrooms. The size of the living room is approximately 6 metres wide by 12 metres long.

1.3 Floor plan



Part 2:

2.1.1 Participant: "The living space in my villa is a space for a family of five: my husband (58 years old), myself (53), my son (15), and my daughters (24 and 18). The entire family uses it, as well as our married daughters and their children. My husband and I work at King Abdul Aziz University as professors. My husband and I each have a doctoral degree, and my children study in university and school."

2.1.2 Participant: "Our average monthly income is over 20,000 Saudi Riyal."

2.1.3 Participant: "My work represents my achievement and enjoyment by teaching students and building society; it is also a financial resource."

2.1.4 Participant: "We have lived in our own villa for 16 years, and I was involved in its furnishing and decoration, as well as its building design."

2.1.5 Participant: "Our living room, because it is a multi-functional space, connected to other rooms, and it is very comfortable. It is used as a sitting area; for family gatherings, watching television, reading books and newspapers, using the laptop and internet, playing with our daughters' children, doing some work, eating, drinking coffee and tea, having snacks, relaxing and having a nap. About twice a month, we receive our married daughters and close friends."

2.2.1 Participant: "During the weekdays, the living space has the same routine of use, so, during the mornings, the living room is used for having breakfast, drinking coffee and watching television (news) and using laptops for preparing lessons. Then we all go out for work and study. From 5 pm, we have lunch on the dining table and, after that, we spend the time in the living room for family gatherings, relaxing, having naps, and watching television. From 7 pm, we drink coffee and discuss our family issues. We spend the day together until the dinnertime, then we have a light dinner (sandwiches) in the living room while watching television. This is the story of using the living room during the weekdays. The weekends is the same, but in a more active and vital atmosphere. It is used from the mornings by the whole family for having breakfast, watching television, family gatherings, drinking tea and coffee, and reading; then we receive our married daughters for lunch and enjoy our time together. After that, we do not use our living room because we go to visit our family relatives and spend the time with them, in their homes or outside."

2.2.2 Participant: "We have furnished this room three times... The first furniture in this living room included a large number of sofas with a small dining table (when we moved to this villa), then we made some alterations (three times) ..."

2.2.3

Table 4: List of current furniture, quantity, function, origin, and age

Current furniture	Quantity	The actual function	The store from which it was purchased	Furniture age
Dining table	1	Serve all meals	America	12 years
Dining chairs	8	Sitting	America	12 years
L-shaped sofa	1	Sitting and relaxing	Al-Wahat	7 years
Chaise lounge chair	1	Sitting	Al-Shatea	7 years
Book cabinets	2	Storage & display	Hand work	16 years
Service tables	3	Service	-----	7 years
Side tables	3	Service & display	IKEA	7 years
Coffee table	1	Serve snack & display	IKEA	7 years
Corner cabinet	1	Storage	Hand work	16 years
TV table	1	Display	-----	5 years
Working table	1	Work	Home Center	5 years
Chairs	4	Sitting	Home Center	5 years
Closets	2	Storage & display	IKEA	7 years
Sideboard	1	Storage & display	America	12 years
Computer desk	2	Storage & work	-----	16 years
Desk chair	1	Sitting	IKEA	16 years

2.3.1 Participant: “The furniture in general suits our needs and uses, with a comfortable and practical atmosphere. The furniture and accessories of my living room are coloured green, beige, black and pink”

2.3.2 Participant: “The estimated economic value of our living room furniture is 50,000 Saudi Riyal.”

2.3.3 Participant: "Its shape, fabric and colours, style, the comfort and quality, suit the space and design and provide for our needs and use"

2.3.4 Participant: "I go to many furniture stores when I need to furnish my home such as Natuzzi, Al-Motalaq, Al-Wahat, IKEA, and Home Center "

2.3.5 Participant: "Yes, shops catalogues such as ID Design and IKEA. I asked my youngest daughter to search on the Internet by using Google"

2.3.6 Participant: "Yes, because it is arranged to provide three sections: eating, sitting and working. The sofa is arranged around the television, as a focal point while sitting and the dining table is near the stairs to serve the food easily from the kitchen (which is downstairs). In addition, the working table is placed near the book cases and computer desk."

2.3.7 Participant: "Currently, the living room is divided to three sections. The television is the focal point for the sitting and sofa arrangements within the living room, so the sofas and tables are arranged to face the television."

2.4.1 Participant: "I am not responsible for the budget, as this is my husband's work. When we are planning to travel, we share the decision between all family members. I am the home manager who takes care of children and my husband."

2.4.2 Participant: "I go out without asking any permission, just letting my husband know where I am going. I also have the final choice when deciding about new work, but I ask my husband for his opinion."

2.4.3 Participant: "I am the main person responsible for taking care of my children in everything: their daily life issues, education, guidance, and, when they want to go out they have to get permission from me. This is because my husband is unavailable for much of the time, because he is travelling a lot, but I share with him the big things in our life."

2.4.4 Participant: "Me and my youngest daughter."

2.4.5 Participant "Yes: family, interest in knowledge, success and achievements. Also, building relationships with others, based on respect and appreciation, affection, love and intimacy. We have an interest in the institutions of civil society and providing a means of support for participation in beneficial activities. We use the living room for our gatherings, as the living room is the space to share all the family activities to allow family interaction and to share issues and strengthen our values (such as affection, love and intimacy). Our interest in knowledge, success and achievement have been met by the number of books and magazines in the living room, encouraging my family members to read and to know about many topics. I

teach my children how to respect and appreciate each other, through our communication in the living room.”

2.4.6 Participant: “My husband’s role in the home is mainly as a financial manager and sometimes he shares with me some big issues in our family.”

2.4.7 Participant: “Yes, I have maids and a driver.”

2.4.8 Participant: “Cleaning, tidying, washing and ironing clothes, preparing for cooking and cooking; but they do not take care of the children.”

2.4.9 Participant: “The maids do not have any role in designing the living room; they are just responsible for cleaning it.”

2.5.1 Participant: “It is close to the university (work place).”

2.5.2 Participant: “Yes, in everything.”

2.5.3 Participant: “One house before, in King Abdul Aziz university accommodation. More space was needed, so we built our new private house.”

2.5.4 Participant: “I participate in home expenses, in secondary things, like travel and restaurants. I did not participate in building the house financially. I participated in buying some furniture, but the accessories were totally bought and chosen by myself, for example: kitchen elements, curtains, cushions and the small interior touches.”

2.5.5 Participant: “Full participation in the home construction and interior design.”

2.5.6 Participant: “There is no competition between me and my husband, as my husband gives me the full power to choose and furnish my home spaces.”

2.5.7 Participant: “My living room design is totally constructed by me and my youngest daughter.”

2.5.8 Participant: “I participated in the home design by choosing the material and furniture, forming the spatial layout and arranging furniture, also adding accessories.”

2.5.9 Participant: “I have designed the living room to be a spacious place for the family to do many activities, with big windows viewing the swimming pool and providing natural light, but there is no privacy from inside the home in the living room, as it is a central space. All the bedrooms open into the living room, but, from the outside, there is a visual privacy, as the living room is located on the first floor, far from the main entrance on the ground floor.”

2.5.10 Participant: “Yes. But I would like to change and renew the furniture in my

living room, because we are getting bored.”

2.5.11 Participant: “Yes, the sofa and book cases, because they need to be changed due to overuse.”

2.5.12

Table 5: The alterations that have been done in the living room

When did you alter or re-arrange your living room furniture?	Why?	What changes were made?	What is the function or purpose of this change?
12 years ago	Renewed the living room furniture	Upholstered the sofas and changed the dining table because they were heavily used	This room was used for sitting and dining
7 years ago	Renewed and add a new colourful furniture	Changed the sofas by using colourful fabric and added new tables and closet	This room was used for sitting and dining
5 years ago	Need for additional function within the room	Added the working table and bought a new television	The room is used for sitting, eating and working

2.5.13 Participant: “Yes, when we furnished this room, we took advice from one interior designer in our extended family.”

2.5.14 Participant: “Yes, because the room is divided into three areas that provide multiple functions regarding our use and needs (working, sitting and eating).”

2.5.15 Participant: “The advantages of my living space are that it is spacious, open and connected with the bedrooms on this floor. At the same time, this a disadvantage, as there is no privacy or quietness.”

2.5.16 Participant: “Yes, because I decorated the living room with my favourite colour scheme and my desire was to provide a family room that is well lit, simple, comfortable, spacious, multi-functional and practical.”

2.6.1 Participant: “Yes, I use the windows in my living space for ventilation and natural light, because there is no chance of being overlooked by the neighbours.”

2.6.2 Participant: “The living room is a more private area for the family, as it is located on the first floor of the villa, far from the main entrance, while the guest room is more public, as it is located near the main entrance on the ground floor. This is used for guests and my daughters’ husbands. We designed the first floor for family use and the ground floor for guest use.”

2.6.3 Participant: “Privacy is a personal requirement, based on religion. We cannot accept unrelated females and males gathering in our home.”

2.7.1

Female visitors	guest room
Very close relatives (son, daughter, parents, brothers)	living room
Other relatives	external room
Very close friends	external room
Casual friends	guest room
Neighbours	guest room
Strangers	guest room
Male visitors	guest room

2.7.2 Participant: “I am the one who identifies the accessibility to people of each of the rooms if they are family or female visitors and my husband decides where he wants to host his male guests, but sometimes we decide together where we host visitors.”

2.7.3 Participant: “Yes, the living room is spacious and well lit (morning) with the natural light, it is near the bedrooms and is multi-functional. All these features provide a great space for gathering and enjoying our time together.”

2.7.4 Participant: “No couples gather in our home, as they are hosted separately, in different spaces.”

2.7.5 Participant: “Before receiving guests, I prepare the home by cleaning and tidying, changing the smell of the house by using oud and preparing juice, coffee with sweets, tea and dinner. We host guests from two to three times a week.”

2.7.6 Participant: “The living room is used mainly by us, as I use it all the time, I host guests more in the guest room and the external room.”

2.7.7 Participant: “My living room provides privacy for my family and hospitality for specific people, such as close relatives.”

2.8.1 Participant: “The living room represents my family more than me. Regarding family needs for me and my husband, we have our working area, with our books around us.”

2.8.2 Participant: “I think very well, especially the working area, because it totally speaks about me and my lifestyle as a working woman living in a practical space and loving my family. I designed our living room to be comfortable and cosy for us, using a colour scheme that provides a cheerful and spacious place for our family gatherings.”

2.8.3 Participant: “The living room furniture as whole has a pleasant memories of family gatherings and achievements.”

2.8.4 Participant: “The work table, because I spend the whole day sitting and working at it.”

2.8.5 Participant: “Comfortable, practical, and suitable for gathering.”

2.8.6 Participant: “Yes, the women in Jeddah are different: they are more open, they have more freedom to choose and are independent.”

2.8.7 Participant: “This is a great movement, as woman have the ability and knowledge to build society. My social contribution as a mother is to raise useful children for society and strengthen family relationships. As a teacher, I contribute by raising a generation who can build society. As I participate in volunteer social work, this can develop society and I also encourage my children to do so; also I strengthen social relations, by gathering with the extended family every week and neighbours every month.”

Researcher: [Wrapping up the conversation] “If you had an unlimited refurnishing fund, would you make any changes to your living room furniture or interior design?”

Participant: “Yes, I would like to change and renew the living room design in general and the furniture (sofa and dining table) and wall painting or wall paper and parquet floor in particular, just for change.”

Then I finish our conversation by thanking her and telling her that I appreciate her help and participation, and her lovely welcoming of me into her home.

Appendix N

This informed consent form is for a PhD research thesis

This Informed Consent Form has two parts:

- Information Sheet (to share information about the study with you)
- Certificate of Consent (for you to sign if you choose to participate)

Each participant will be given a copy of the full Informed Consent Form

PARTICIPANT INFORMATION SHEET

Part I: Information Sheet

Introduction

I am Raghda Hareri, and I am conducting research on contemporary home environments in Jeddah, Saudi Arabia, to study the role of women in designing living rooms. I am a student at the University of Edinburgh, in Scotland, United Kingdom. I am inviting you to take part in this research project. This participant information sheet aims to provide all prospective participants with information on the project and their possible role in it. This consent form may contain words unfamiliar to you. Please ask me to stop as we go through the information and I will take the time to explain. If you have any questions as a result of reading this information sheet, you should ask me before the study begins.

Purpose of the research

The aim of this research is to gain a better understanding of women's role in the home environment of Jeddah, with regard to living room interior design, and to articulate how they leave identity footprints on the space they have designed and used. My research demonstrates that interior design is more complex than simply shaping the use of a space; it also reinforces the influence of women in contemporary Jeddah home. I believe that you can help us by telling us your role in designing your living room, how you have furnished the living room in your home, particularly how you choose your furniture through your needs, values and preferences to create your living room arrangement and context. In this regard, you will be asked a number of questions.

Type of Research Intervention

This research will involve your participation in an interview.

Participant Selection

You may ask yourself why I am asking you to take part in this study. You are being invited to take part in this research because I believe that your experience as a woman, or as a responsible member in the home, can contribute much to our understanding and knowledge of the research area. By participating in this study, you

are contributing to building the body of knowledge we are looking for in light of women's roles in the home design.

Voluntary Participation

Your participation in this research is entirely voluntary. It is your choice whether to participate or not. You may change your mind later and stop participating at any time, even if you agreed earlier. If you choose not to participate, that is perfectly fine and will not be any problem at all.

Procedures

If you accept, you will be asked to participate in an interview with me. During the interview, I will sit down with you in a comfortable place that you choose. If it is better for you, the interview can take place in your home (living space). If you do not wish to answer any of the questions during the interview, you may say so and I will move on to the next question. The information recorded is confidential, and no one else will have access to the information documented during your interview. The entire interview will be tape-recorded, but no-one will be identified by name on the tape.

Duration

The research takes place over four or five years in total. During that time, I will visit you for an interview five times, in different months, and each interview will last for about two to four hours each.

Risks

I am asking you to share with me some very personal and confidential information, and you may feel uncomfortable talking about these topics. You do not have to answer any question or take part in the interview if you do not wish to do so, and that is also fine. You do not have to give me any reason for not responding to any question, or for refusing to take part in the interview.

Benefits

There will be no direct benefit to you, but your participation is likely to help me in my research on the role of women in the home design and contribute to the data I analyse in my PhD thesis. You may find the questions I ask interesting, and they may enable you to think further about your home and roles.

Confidentiality

I will not be sharing information about you with anyone. The information that I collect from this research project will be kept private. Any information about you will have a number on it instead of your name. Only I will know what your number is, and I will keep that information under lock and key. No one will link the data you provided to the identifying information you supplied such as your name, address, or contact details.

Right to Refuse or Withdraw

You do not have to take part in this research if you do not wish to do so, and choosing to participate will not affect your life. You may stop participating in the interview at any time that you wish, without explanation. I will give you an opportunity at the end of the interview to review your remarks, and you can ask to modify or remove portions of those, if you do not agree with my notes or if I did not understand you correctly. You have the right to ask that any data you have supplied up to that point be withdrawn and/or destroyed. You have the right to omit or refuse to answer or respond to any question that is asked of you.

Who to Contact

If you have any questions, you can ask them now or later. If you wish to ask questions later, you may contact the Director of Postgraduate studies in the school of Design at the University of Edinburgh, Doctor Juliette Macdonald, who will be glad to answer your questions about this study at any time. You may contact her at juliette.macdonald@ed.ac.uk.

Part II: Certificate of Consent

I have been invited to participate in the following research about the role of women in designing living rooms in contemporary home environments in Jeddah, Saudi Arabia.

Please read the statements below and tick or initial the appropriate box, as indicated.

	Please initial box
1. I confirm that I have read and understood the information sheet, or that it has been read to me, for the above study.	<input type="checkbox"/>
2. I have had the opportunity to ask questions about it and any questions I have asked have been answered to my satisfaction.	<input type="checkbox"/>
3. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason.	<input type="checkbox"/>
4. I agree to take part in the above study.	<input type="checkbox"/>

	Please tick box	
	Yes	No
5. I agree to the interview being audio recorded.	<input type="checkbox"/>	<input type="checkbox"/>
6. I agree to the interview being video recorded.	<input type="checkbox"/>	<input type="checkbox"/>
7. I agree to the use of anonymised quotes in publications.	<input type="checkbox"/>	<input type="checkbox"/>
8. I agree that my data gathered in this study may be stored (after it has been anonymised) in a specialist data centre and may be used for future research.	<input type="checkbox"/>	<input type="checkbox"/>
9. I understand that my name and address will not be published or used in any reports of the project.	<input type="checkbox"/>	<input type="checkbox"/>

I agree to take part in the project by signing below:

_____	_____	_____
Name of Participant	Date	Signature
_____		_____
Address		Telephone number
_____	_____	_____
Name of Researcher	Date	Signature

Appendix O

Personal Living Space Cue Inventory - Form A

Target:

Judge:

Date:

Time:

STEP 1 -- INITIAL APPRAISAL

Odor

Weak	1	2	3	4	5	6	7 Strong
Weak	1	2	3	4	5	6	7 Strong

of what?

p=perfume; i=incense; af=air freshener; f=food; d=drugs

B=BAD; G=GOOD; D=DANK

Noise

	Quiet						Noisy	Explain
In room	1	2	3	4	5	6	7	_____
In house	1	2	3	4	5	6	7	_____
Outside	1	2	3	4	5	6	7	_____

Lighting

	Dim/dark						Well Lit
Overall1	1	2	3	4	5	6	7
Natural1	1	2	3	4	5	6	7
Artificial	1	2	3	4	5	6	7

Fixtures: () Desk lamp () Free standing lamp () ceiling lamp () strip lighting

Atmosphere

Stuffy	1	2	3	4	5	6	7 Drafty
Stale	1	2	3	4	5	6	7 Fresh

Temperature

Cold	1	2	3	4	5	6	7 Hot
------	---	---	---	---	---	---	-------

General State of Room

Poor Condition	1	2	3	4	5	6	7	Good Con.
Undecorated	1	2	3	4	5	6	7	Decorated
Gloomy	1	2	3	4	5	6	7	Cheerful
Drab	1	2	3	4	5	6	7	Colourful
Dirty	1	2	3	4	5	6	7	Clean
Poorly Organized	1	2	3	4	5	6	7	Organized
Messy	1	2	3	4	5	6	7	Neat
Uncluttered	1	2	3	4	5	6	7	Cluttered
Empty	1	2	3	4	5	6	7	Full
Cramped	1	2	3	4	5	6	7	Roomy
Cheap	1	2	3	4	5	6	7	Expensive
Uncomfortable1	1	2	3	4	5	6	7	Comfortable
Repelling	1	2	3	4	5	6	7	Inviting

Small	1	2	3	4	5	6	7	Large
Ordinary	1	2	3	4	5	6	7	Distinctive
Unstylish	1	2	3	4	5	6	7	Stylish
Old Fashioned	1	2	3	4	5	6	7	Modern
Old	1	2	3	4	5	6	7	New
Single Purpose	1	2	3	4	5	6	7	Multiple

Books

Few	1	2	3	4	5	6	7	Many
Disorganized	1	2	3	4	5	6	7	Organized
Alphabetized()								
Sorted by:_____								
Homogeneous	1	2	3	4	5	6	7	Varied

Magazines

Few	1	2	3	4	5	6	7	Many
Disorganized	1	2	3	4	5	6	7	Organized
Alphabetized ()								
Sorted by:_____								
Homogeneous	1	2	3	4	5	6	7	Varied

CDs/Records

Few	1	2	3	4	5	6	7	Many
Disorganized	1	2	3	4	5	6	7	Organized
Alphabetized ()								
Sorted by:_____								
Homogeneous	1	2	3	4	5	6	7	Varied

Stationery

Few	1	2	3	4	5	6	7	Many
Disorganized	1	2	3	4	5	6	7	Organized

Clothing

No clothing visible everywhere	1	2	3	4	5	6	7	Clothing
Neatly organized everywhere	1	2	3	4	5	6	7	Strewn

General Observations: _____

Draw sketch of room (note shape of room & major objects) & other diagrams on back of sheet:

Appendix P

Personal Living Space Cue Inventory - Form B

Target: Judge:

WALLS

Walls Themselves ()Wallpaper () Painted () Panels () Unfinished

Wall Colour: _____ Patterns: _____

Ceiling Colour: _____ Patterns: _____ Type: _____

% covered with posters, painting, etc.

0%|-----|-----|-----|-----50%-----|-----|-----|-----|100%

On Walls

	Post.	Paint	Photo		Post.	Paint	Photo
Animal	_____	_____	_____	Nature	_____	_____	_____
Baby	_____	_____	_____	People	_____	_____	_____
Daring things	_____	_____	_____	Pet	_____	_____	_____
Family	_____	_____	_____	Political	_____	_____	_____
Fantasy	_____	_____	_____	Religious	_____	_____	_____
Fashion	_____	_____	_____	Romantic	_____	_____	_____
Friends	_____	_____	_____	Science fiction	_____	_____	_____
Girlie	_____	_____	_____	Scientific	_____	_____	_____
Hand drawn	_____	_____	_____	Self	_____	_____	_____
Historical	_____	_____	_____	Sports	_____	_____	_____
Humor	_____	_____	_____	Travel	_____	_____	_____
Inspirational	_____	_____	_____	TV shows	_____	_____	_____
Journalistic	_____	_____	_____	Violence	_____	_____	_____
Military	_____	_____	_____	_____	_____	_____	_____
Movie	_____	_____	_____	_____	_____	_____	_____
Movie stars	_____	_____	_____	_____	_____	_____	_____
Naked	_____	_____	_____				

Art (specify) _____

Music (specify) _____

Method of hanging (e.g., tape, thumbtacks):

Posters: Paintings: Photos:

Flags (): _____

Bulletin board (): _____ Dry erase board (): _____

Calendar 1 () planner yr. mo. wk. dy filled _____

Calendar 2 () planner yr. mo. wk. dy filled _____

Events calendars: _____

Flyers: _____

Mirrors 1: _____

type: _____

location: _____

Mirrors 2: _____

type: _____

location: _____

Mirrors 3: _____

type: _____

location: _____

Clocks 1 : _____
slow/on time/fast

type: _____

location: _____

Clocks 2 : _____
slow/on time/fast

type: _____

location: _____

Clocks 3 : _____
slow/on time/fast

type: _____

location: _____

FLOOR

Floor

() polished wood () unpolished wood () covered () other: _____

Carpet () none

() wall to wall () standard-sized rug () scatter rug () other: ____

Carpet design:

() solid () floral () oriental () other: _____ Colour: _____

Blinds, Curtains, & Shutters

	closed open					Colour	Pattern	Condition (1-7)
Blinds	1	2	3	4	5	_____	_____	_____
Curtains	1	2	3	4	5	_____	_____	_____
Shutters	1	2	3	4	5	_____	_____	_____
Wind. shades	1	2	3	4	5	_____	_____	_____

Items (list number)

Art supplies	Check book	Flowers - fake	Lighter
Ash trays	Cigarettes	Flowers – fresh	Mail
Bathroom scale	Cleaning supplies	Flyers	Maps -
Beauty equipment	Closet organizer	Food wrappers	unidentified
Bills	Contraceptives	Glasses	Maps - city
Black light	Cup of change	Hair dryers	Maps -
Boxes (e.g., empty shoe)	Cups	Health products	international
Candle holders	Dolls	Incense /burner	Maps - tour
Candles	Drug	Invitations	Matches
Cards (e.g., birthday)	paraphernalia	Iron/ironing board	Memorabilia - childhood
Certificates	Ear plugs	Knick-knacks	Memorabilia – college
	Executive toys	Laundry basket	
	Flashlight	Letters	
	Flowers - dried		

Memorabilia -
cultural
Memorabilia -
high school
Memorabilia -
sports
Message pad
Parking tickets
Piggy bank
Plaques &
medals
Plates
Pocket knife
Postcards
Receipts
Recycling bin
Relaxation
supplies
Room freshener
Scrap notes
Sculptures
Security equip.
Sex toys
Smoke alarm
Spectacles
Stickers
Stuffed animals
Tickets (e.g.,
concert)
Tickets (e.g.,
movie)
Tickets (e.g.,
museum)
Tickets (travel)
Tissues
Travel souvenirs
Umbrellas
Vases
Wallets
Wind chimes

Appendix Q

Personal Living Space Cue Inventory - Form C

Target:

Judge:

Furniture [note material & specify if folding & unusual shape]

Bed Fut Sofa Reg Canpy Size: Ki Qu Db Tw

Desk

Chair 1 Easy Office Dining Stool Beanbag Sofa

Chair 2 Easy Office Dining Stool Beanbag Sofa

Chair 3 Easy Office Dining Stool Beanbag Sofa

Table

Nightstand

Drawers [o/c]

Wardrobe/closet [o/c]

Bookshelves _____

Shelves _____

File cabinets _____

Stereo Stand _____

Crates _____

Coat rack _____

Tie rack _____

Hooks _____

Garbage can _____ empty 1 2 3 4 5 overflowing

Bed Linen (specify colour & pattern): coordinated mixture other: _____

Bed skirt: _____ Elec. blanket: _____ : _____

Bedsread: _____ Pillow cases: _____ : _____

Blankets: _____ Sheet: _____

Comforter: _____ Towels: _____

Electronic equipment

Stereo Computer PC Mac

CD _____ Printer zip drive

Record _____ Scanner modem

Tape _____ TV _____

Radio _____ VCR _____

Integrated _____ Fax _____

Hi-Fidelity _____ Phone #: _____ Type: _____

Boombox _____ Answer machine: _____ #msgs: _____

Walkman _____ Heater Cooking pots

Cooking utensils _____

Pager _____ Fridge Microwave Toaster Oven Burner Hotpot

Juicer

Books & Magazines

Books Mags

Academic _____
 Animal _____
 Art _____
 Astrology _____
 Biography _____
 Children's _____
 Classics _____
 Comic books _____
 Computer _____
 Cooking _____
 Diaries _____
 Dream _____
 Entertainment _____
 Newspapers: _____
 Photo albums: _____

Books Mags

Ethnic _____
 Fantasy _____
 Fashion _____
 Fiction _____
 Financial _____
 Foreign lang _____
 Health _____
 Historical _____
 "How to" _____
 Maintenance _____
 Medit./yoga _____
 Military _____
 Music _____
 Phonebooks: _____

Books Mags

New Age _____
 Pet _____
 Philosophy _____
 Poetry _____
 Pop psychol. _____
 Pornography _____
 Puzzles _____
 Reference _____
 Religious _____
 Science fiction _____
 Self-help _____
 Sports _____
 Travel _____
 Catalogues: _____

CDs/Records

1960s
 1970s
 1980s
 1990s
 Alternative
 Blues
 Classical/Opera
 Country
 Dance
 Disco
 Easy listening
 Folk
 Heavy metal
 Instrumental
 Jazz
 Modern rock
 Musicals
 New Age
 Oldies
 Pop
 R & B
 Rap / Hip Hop
 Reggae
 Religious
 Rock 'n' Roll
 Soul
 Soundtracks

Swing
 Techno
 Classic rock
 Voice
 World/Ethnic

Appendix R

Personal Living Space Cue Inventory - Form D

Target: _____ Judge: _____

Stationary

Address labels	Folders	Paper weight	Scissors	Tape dispenser
Address book	Glue	Pencil holder	Sharpener	Thumb tacks
Bulldog clips	Hi-lighter	Pencils/sharp	Stamps	Whiteout
Calculator	Hole-punch	Pens	Stapler	Xacto-knife
Card file	In-trays	Ring binders	Staples	
Envelopes	Marker pens	Rolodex	Staple remover	
Eraser	Notebooks	Rubber bands	Sticky labels	
Floppy disks: _____	Paper	Ruler	Sticky tape	
Notes: _____	Paper clips			

To do lists: _____ Post-its: _____

Products

Body sprays
Brushes
Combs
Exfoliator
Hair gel
Lipstick
Lotion
Make-up
Make-up box
Perfume
Soap
Toilet paper

Bags

Briefcase Backpack (lg/sm) Suitcase Purse Totebag Suit bag Shoulder bag
 Store bags: _____ other: _____

Athletic equipment: _____

Collections: _____

Food: _____

Games: _____

Jewelry: _____

Labels: _____

Medication: _____

Musical instruments: _____

Pets: _____ /Accommodation: _____

Plants: _____

Religious artifacts: _____

Specialized clothing: _____

Tools: _____

Toys: _____

Weapons: _____

Clothing

No clothing visible 1 2 3 4 5 6 7 Clothing everywhere

Neatly organized 1 2 3 4 5 6 7 Strewn everywhere

General description of wardrobe: _____

	Quant.	Org.	Colour	Comments
Athletic wear	# _____	O _____	C _____	_____
Belt	# _____	O _____	C _____	_____
Blazer/Sports Jack.	# _____	O _____	C _____	_____
Boots	# _____	O _____	C _____	_____
Coat	# _____	O _____	C _____	_____
Dress	# _____	O _____	C _____	_____
Gloves	# _____	O _____	C _____	_____
Hair accessories	# _____	O _____	C _____	_____
Hats/Caps	# _____	O _____	C _____	_____
Jeans	# _____	O _____	C _____	_____
Overalls	# _____	O _____	C _____	_____
Pants	# _____	O _____	C _____	_____
Sandals	# _____	O _____	C _____	_____
Scarves	# _____	O _____	C _____	_____
Shawls	# _____	O _____	C _____	_____
Shirt	# _____	O _____	C _____	_____

Shoes - athletic	# _____	O _____	C _____	_____
Shoes - casual	# _____	O _____	C _____	_____
Shoes - dress	# _____	O _____	C _____	_____
Shorts	# _____	O _____	C _____	_____
Skirt	# _____	O _____	C _____	_____
Slippers	# _____	O _____	C _____	_____
Socks	# _____	O _____	C _____	_____
Suits	# _____	O _____	C _____	_____
Sweater	# _____	O _____	C _____	_____
Sweatshirts	# _____	O _____	C _____	_____
T-shirts	# _____	O _____	C _____	_____
Thermals	# _____	O _____	C _____	_____
Ties	# _____	O _____	C _____	_____
Underwear	# _____	O _____	C _____	_____
Uniforms	# _____	O _____	C _____	_____
Vests	# _____	O _____	C _____	_____

Appendix S

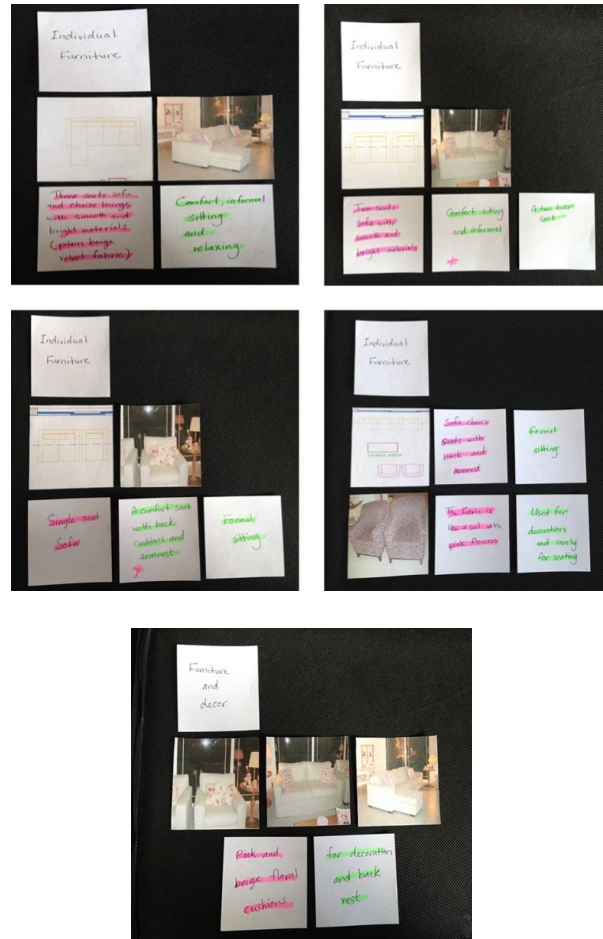
Semiotic analysis for living room 1

The following paragraphs discuss how the semiotic analysis of this case study is used to make assumptions that objects have meanings, and understand this meaning of objects to interpret structures by categories, relations, connotations, distinctions, and the rules of combination employed. The objects and furniture within this living room can be seen as symbols that the semiotic perspective would interpret as capable of meaning. I have used semiotic cards and arranged them as a tree, using the room's plans and photos to find out the signs and their connections and meanings. The analysis follows many stages, starting with individual objects and decorative elements, then furniture groups and their arrangement, the colour scheme in the room, and the overall room atmosphere, reaching the final and main stage in the analysis, which is the meaning within this living room.



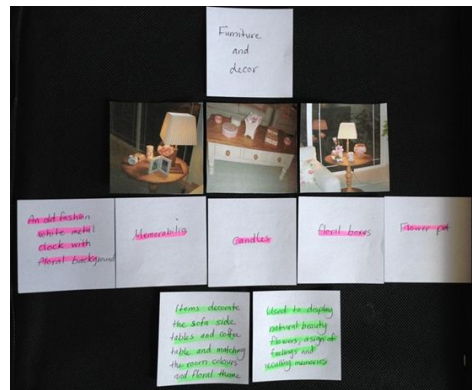
The furniture and decorative elements

There is a three-seater sofa with chaise lounge that has a smooth and bright material (plain beige velvet fabric). This sofa is a sign of comfort, informal sitting and relaxing within the living room. There is a two-seater sofa with smooth and bright materials; it is also a sign of comfort and informal sitting, as well as a two-person love-seat and two floral pink cushions that decorate it. The room has a single-seater sofa and a comfort seat with back cushion and armrest: a sign of formal sitting. All sofas have pink and beige floral cushions for decoration and a backrest. There are also two sofa chairs with back and armrests; they are a sign of formal sitting, upholstered by brown background fabric and a floral pattern. They could be used for decoration and, rarely, for seating.

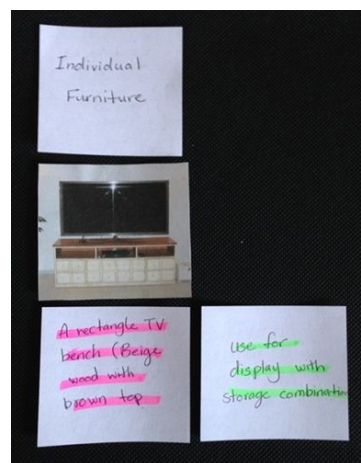


An old fashioned white metal clock with floral background, memorabilia, candles, floral boxes and a flowerpot decorate the sofa side tables and coffee table that match the room colours and floral theme. There are sofa side tables (brown wood) a circular top with one pillar and a base, used to display. A rectangular wooden coffee table with brown top and beige body with three drawers is located on the centre of the seating area and is used for service, display and storage.





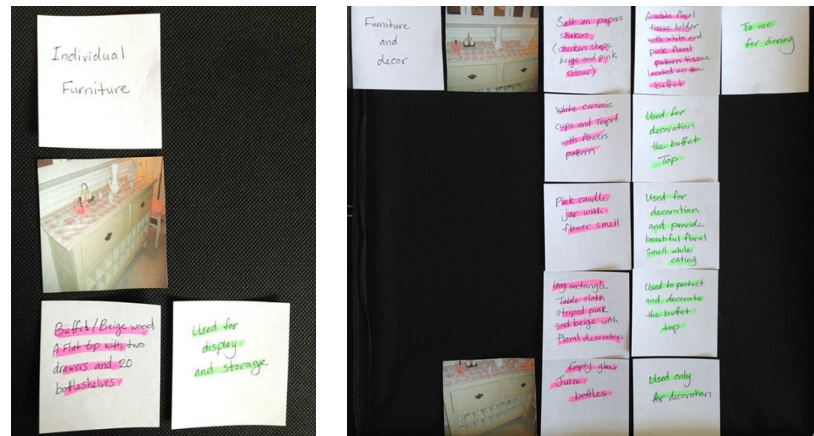
There is a rectangular TV bench, a beige wooden bench with brown top, used for display, with a storage component.



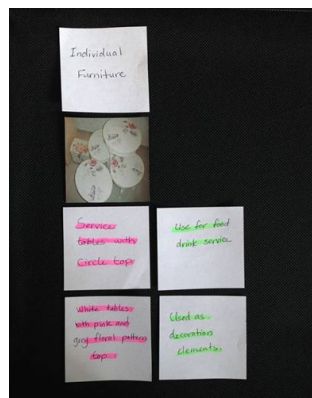
Flower arrangements in a vase and a vase with pink flowers are signs of beauty and used for decoration in two different ways. They show the unlimited beauty that flowers can give to the room. The use of a doll sitting on small chair is a decor piece that represents an angle that could relate to one of the residents. The empty floral pots in this room are for decoration, even without any plants, because the floral pattern on the pots matches the room theme. The phone is a sign of verbal communication. All these decorative elements are located on the side board (beige wooden body with brown top) that is used for display, in addition to two drawers that are used for storage.



There is a beige wooden buffet, a flat top with two drawers and 20 bottle shelves, used for display and storage. Salt and pepper shakers (chicken-shaped with beige and pink colours) and a white floral napkin holder with white and pink floral pattern napkins are located on the buffet, for use while eating. White ceramic cups and a teapot with a floral pattern are used to decorate the buffet top. A pink candle jar with a floral smell is used for decoration and to provide a beautiful smell while eating. There is a long rectangular table cloth in striped pink and beige fabric, with floral décor, used to protect and decorate the buffet top. On the shelves, there are empty glass juice bottles used only for decoration. All these decorative elements match the room's floral theme and colour scheme, in addition to decorating this part of the living space (dining area) with the relevant elements used.

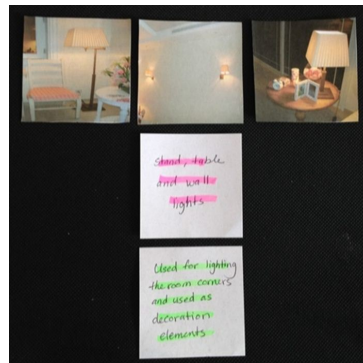


There are service tables (circular top): white tables with a pink and grey floral patterned top, used for food and drink service, as well as being a decorative element.



There are picture frames with photos: floral patterned frames with pink and white colours, displaying residents' childhood photos as a sign of recalling memories. Three small real plants in pots are used to decorate the room and as a sign of freshness and growth. There is a cylindrical carton box: it has a pink and beige striped pattern with a floral pattern, too. It is used for décor and follows the floral pattern and colour scheme of the living room. All these decorative elements are located on the pink wooden shelving unit, which is used for display and as a unit of décor, as the use of the pink wooden colour is unique, so it could be used to display unique items, such as family images or valuable items.

There are many table and wall lights, used for lighting up the room corners and acting as decorative elements.



Grouping of furniture

The seating furniture pieces make a unit of seating area in the living room, with bright beige floral patterned cushions that match the room theme.



These three furniture pieces (TV bench, coffee table and side board) share the same material (beige wooden body and brown top), which makes a colour contrast in each piece and produces symmetry in the room furniture.

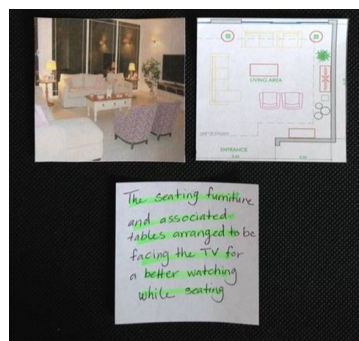


These elements of furniture perform this function, as well as filling the living room corners with things that provide a well-decorated space with many meanings, such as an interest in nature beauty, the values of the residents and uniqueness.



Arrangement

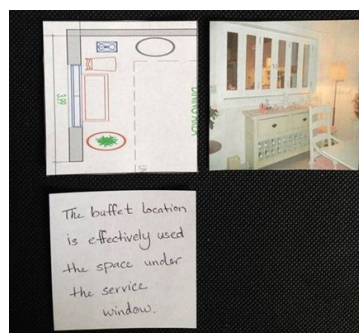
The seating furniture and the associated tables are arranged to face the TV, for better viewing while seating.



There is a dining area and the dining tables and chairs are arranged to be near the kitchen for easy servicing.

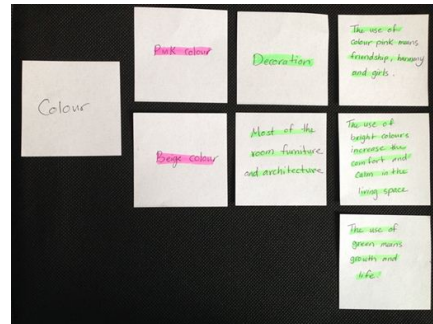


The buffet location effectively uses the space under the service window



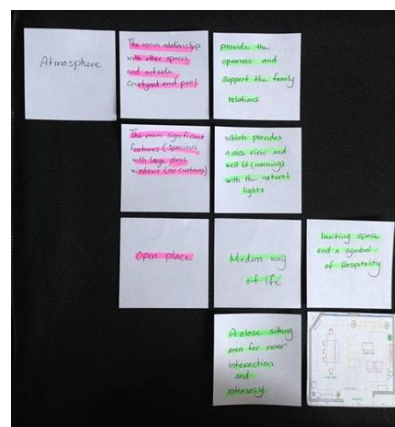
Colour

This living room's colour scheme creates subgroups and each group has unique signs. The use of beige and white colours is classified as 'room structure,' as they are used in most of the room's furniture (sofas, dining table and chairs, buffet and other side tables) as well as in architectural features, such as the ceiling, floors and walls. The meaning expressed by using bright colours increases the comfort and calm of the living space. The use of pink indicates 'decorations' such as cushions, shelves, flowers, and décor elements. The pink colour in general is a girls' colour. In this sense, the overall control in this room goes to the beige colour, which provides a unified design with multi-functions and classifies the beige colour as functional colour and the pink colour as the decorative colour.



Atmosphere

This living room is an open place that has multipurpose furniture (the seating area and dining area linked to the kitchen by service window) which represents how those residents are eager to design their living rooms to show their preference for new designs and decoration. The relationship of the room with other spaces in the villa, in addition to the outside courtyard and pool, provides openness and spaciousness for the living room. Moreover, the room's significant features (the fact that it is spacious with large glass windows that are not covered with curtains) provide a nice view for residents while seated in the room. It is also a well-lit (morning) space with natural lights, which provides a healthy atmosphere. The number of furniture pieces (sofas and dining chairs and stool) in this living space present an inviting space. The close sitting area provides inner interaction and intimacy for residents, through arranging the sofas in a U-shape. The major floral pattern shown in diverse items in the room could express emotional feelings (love and pleasure) in addition to preference.



Meaning

It is an organised and neat space. It displays different decorative items, such as floral sofa chairs, pink shelves and painted floral tables, a way of showing investment and distinction in taste. This room is furnished to provide a room for parents and their children to spend their time together and do many things, such as eating, sitting, and watching television. The floral patterns in the room could express the residents' emotions and feelings and could be a sign that residents love flowers, as these are seen everywhere in the living room.

Appendix T

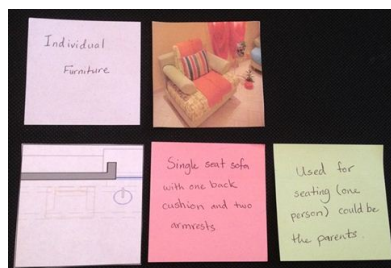
Semiotic analysis for living room 2

The furniture and decorative elements

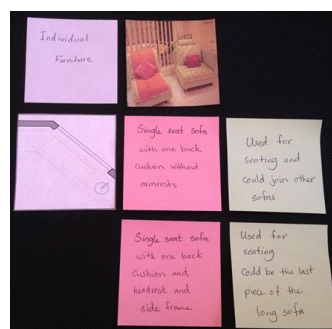
There are two sofas (double seats) with two back cushions, one armrest and one headrest, used for seating for two or more people, because there is a plenty of space provided by not having another armrest. The body of the sofas and armrests are upholstered with green velour fabric and the seats, back cushions and hand rests are upholstered with engraved green, beige and brown fabric. This difference could be a sign of the part of the sofa that provides more comfort, in addition to shape. The design of the sofa without an armrest provides a space for users to sit beside each other, a feature that could speak about the harmonious relationships between residents. The headrests provide more comfort for seating.



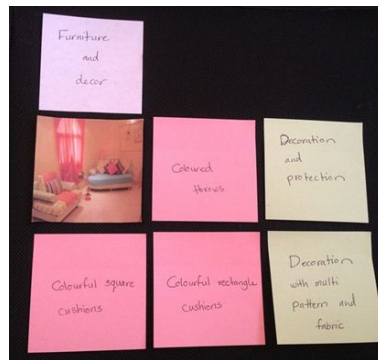
A single-seater sofa with one back cushion and two armrests are used for seating (one person, who could be one of the parents).



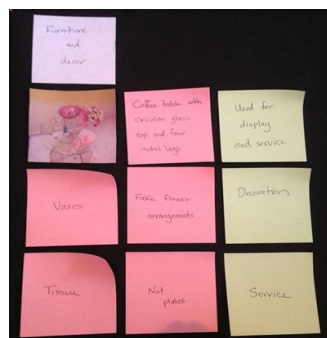
A single-seater sofa with one back cushion without armrests is used for seating and could join other sofas. There is a single-seater sofa with one back cushion and headrest and a side frame, used for seating and this could be the last piece of the long sofas.



The sofas are decorated by coloured throws, following the room colour scheme. In addition to their function for décor, they could be used to protect the sofas from dirt. The sofas are also decorated by colourful square and rectangular cushions with multi-patterned fabric.



A coffee table with a circular glass top and four metal legs is used for service, holding nut plates and displaying decorative elements (fake flower arrangement). The location of the table is not, as is usual, in the middle of the seating area; rather, it is located alongside.



The sofas are associated with side tables with a circular glass top, metal pillar and base and are used for service. These also display decorative elements (green flower candle and tissue). There is a remote control stand on the side table to locate the remote control and for easy use while seating. There are different types of phones on the side tables (intercom phone, central phone and a normal phone); all these phones are a sign of external and internal communication. Under one of the sofa side tables, there is a vase with three heart stick candles. These are a decorative element but represent emotional feelings.



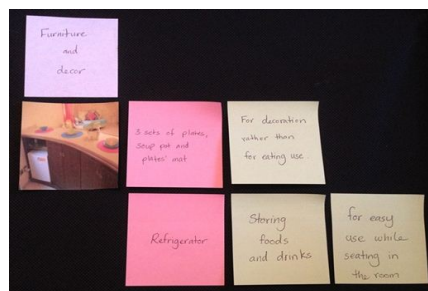
There is a television table (two glass shelves and four metal stands) used for displaying the television, receiver, X Box and Internet modem.



In the room, there is a curved bar table with a striped brown wooden body and a beige porcelain tiled top, containing a number of storage compartments. It could be used for snacks and light dinners. There are four brown wooden stools (with striped wooden tops and four legs each) used for seating while using the bar for snacks.



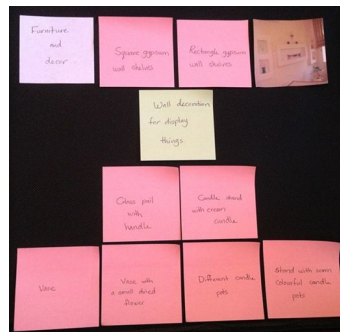
The bar is decorated by three sets of plates, soup pots and place mats. This display appears to be for decoration, rather than for use while eating.



Four brown wooden drawers with bronze handles are used for storing small things used for snacks and eating. There are also two double-door brown wooden cabinets, used for storing things, for example plates, cups, snacks, tea and coffee. There is one cabinet under the sink (which has a brown striped wooden door with bronze handle), which could be used for storing the cleaning equipment. The sink is used for washing things and the refrigerator is used for storing foods and drinks, for easy use while seated in the living room. A beige wooden folding table with a square top (striped wood) with two stands is located near the sink and used for decorating the room by displaying a plant pot.



There are many square and rectangular plaster wall shelves that decorate the wall, with many display elements, such as a vase with small dried flowers, a stand with seven colourful candle pots, different candle pots, a candle stand with a cream candle and glass pail with a handle.



There are ceiling lights and a standard lamp, used for lighting the room, which also play a role in decoration. Colourful lanterns also decorate the room and match the room colour scheme. This room ceiling is decorated with hanging plants.



There are colourful circular rugs used to decorate the floor while matching the room's colour scheme. A colourful rectangular striped rug is used in the middle of the living room and the middle of the seating area, for floor decoration.

One wall has a wooden column parapet, viewing the centre of the villa. The benefit of the wall opening is to avoid blocked walls, to provide a spacious atmosphere and to link the living room with other rooms in the villa.

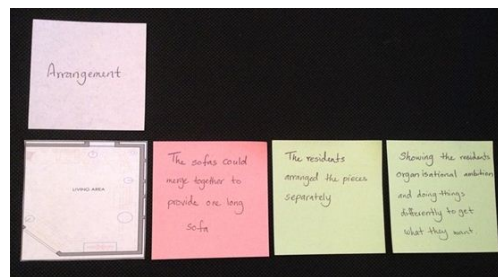


Groups of furniture

The whole seating furniture pieces and the associated tables make a unit of the seating area in the living room, while facing the TV for a better view while seated.

Arrangement

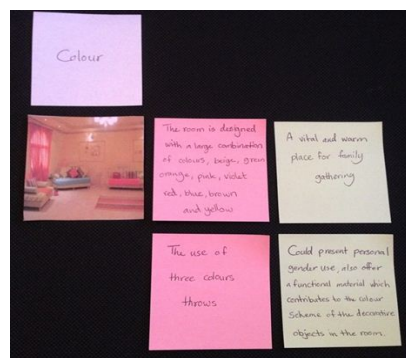
The participant's organisational ambition is shown in the arranging of the seating furniture: it is a set of sofas, which can be merged together to provide one long sofa or L-shaped sofa, but despite this, the residents have arranged the pieces separately, which suggests that they see ways of doing things differently, in order to get what they want.



Colour

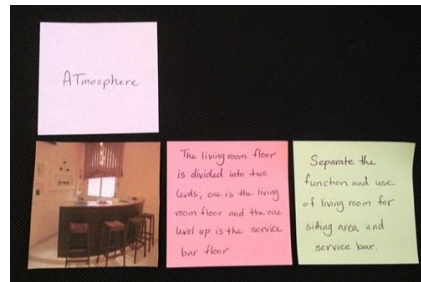
The room is designed with a large combination of colours: beige, green, orange, pink, violet, red, blue, brown and yellow, providing a vital and warm place for family gatherings.

The use of these three colours in throws is could present personal gender use, but simply to offer a functional material, which contributes to the colour scheme of the decorative objects within the living room.



Atmosphere

This room is furnished with a seating area and service bar. The living room floor is divided into two levels. One level is the living room floor and the step level up is the service bar floor, which separates the function and use of the living room.



In terms of the decorative details for the living room and the use of a variety of colourful accessories, there are built-in plaster wall shelves, a wooden column parapet, hanging plants and a lantern. This means that the residents' interest lies in decorating the room with different things to represent their taste. Designing the room with interesting elements, such as the service bar table, sofa divisions and the opening in the wall to the central hall is a sign of residents' appreciation of unique decorative elements.

Meaning

The valuing of a warm and active place for family can be seen to be met in the living room's colour scheme (it is a bright and colourful room). This living room is a multiple purpose room, with a distinctive way of expressing furnishing interests by designing the room with unique elements (service bar table, sofa divisions and the opening in the wall to the central hall) that represents their desires and values.

Appendix U

Semiotic analysis for living room 3

The furniture and decorative elements

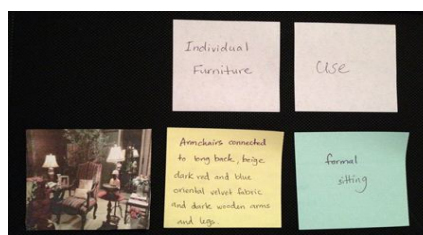
There are many sofas in this room: a green velvet two-seater sofa with two back cushions, two armrests and wooden legs; a sofa with one long seat and striped back connected to armrests and a lower cornice with a dark pink and beige velvet fabric; in addition, a red velvet four-seater sofa with striped back and two armrests with a lower cornice. All these sofas are used for sitting and relaxing.



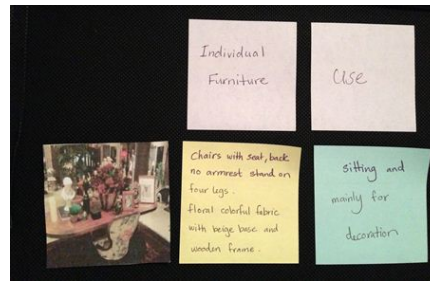
The sofas are decorated by throws and colourful multi-patterned square cushions and could also be used for napping.



There is an armchair in this room. The armrest is connected to a long back. It has beige, dark red and blue oriental velvet fabric and dark wooden arms and legs, used for formal sitting.



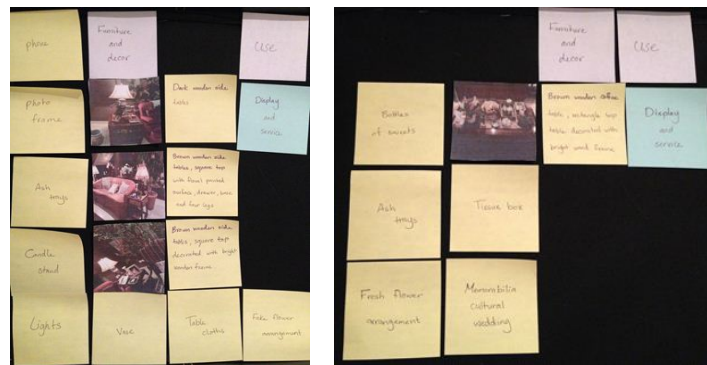
There are chairs with seats and backs, but no armrest (floral colourful fabric with a beige base and wooden frame), which could be used for sitting, but mainly for decoration.



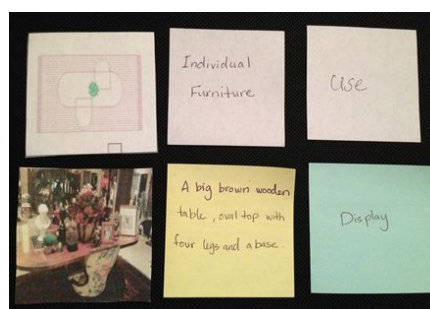
There are two coffee tables, centred in the two sitting areas: a brown wooden coffee table, a rectangular top and a bright wooden frame with four drop-leaves and legs. These drop-leaves are used to provide more space while serving. The sitting area faces the television, centred around a brown wooden coffee table, which has a rectangular top with a bright wooden frame. These coffee tables are used for display and service.



There are brown wooden side tables, which have square tops with floral painted surfaces, drawers and a base, used for storage and display. There are other side tables, dark wooden tables and brown wooden tables with square tops and bright wooden frames, all used for displaying decorative elements and serving snacks and tea or coffee. There is also a bottle of sweets.



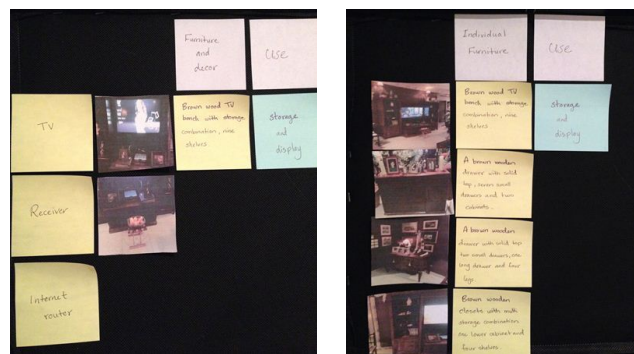
In the room, there is a big oval brown wooden table, located at the entrance of the room and used mainly for display.



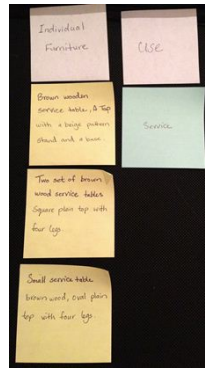
There are many units of furniture in this room, such as a brown wooden TV bench with storage combination and nine shelves to store books and magazines, a brown wooden drawer with seven small drawers and two cabinets, another brown wooden drawer with two small drawers and one long drawer, also a brown wooden closet with multi-storage combination, one lower cabinet and four shelves. All these units are used for storage and displaying many decorative elements.



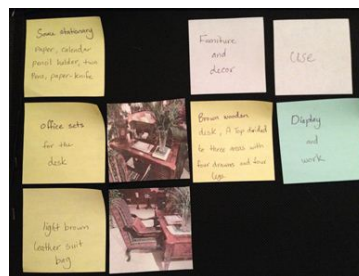
All these coffee tables, side tables, the TV bench, drawers and closet are decorated and display many elements, such as electronic items, a receiver, television, internet router and phone. In addition, there are glasses filled with lighters, cigarettes and ash trays, a sign of smoker residents. There are many candle stands, candle sticks, candle holders and a lot of candles, a sign of decoration and a relaxing atmosphere. A fake flower arrangement and a fresh flower arrangement with vases are used for decoration. In addition, a tissue box and table cloths are used for decoration and protection. There are many sculptures (a sign of artistic interest), travel souvenirs and cultural memorabilia (wedding) for recalling memories. There is an air freshener in this room to refresh the air after smoking.



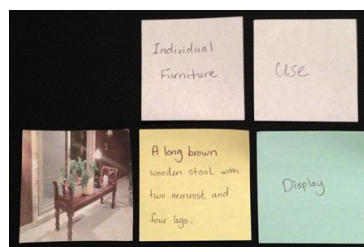
There is a brown wooden service table (which has a top with a beige patterned stand and a base), two set of brown wooden service tables (with square plain tops and four legs), also a small brown wooden table (with an oval plain top and four legs). All of these tables are used for serving foods, snacks, tea and coffee.



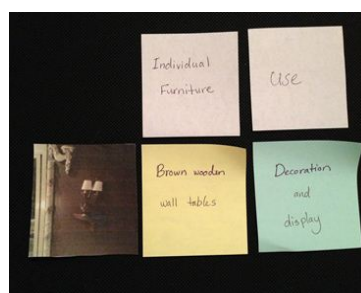
A brown wooden desk is located in the room (with a top that divides into three areas with four drawers), used for work and displaying office sets, some stationery (paper, calendar, pencil holder, pens and paper-knife), a light brown leather suit bag. All these items support the sign of a working desk.



There is a long brown wooden stool with two armrests and four legs, used for decoration and display.

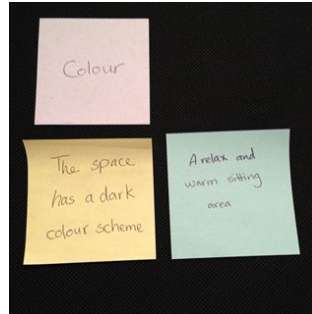


Brown wooden wall shelves decorate the wall and are used for display. There is a foot massage machine used for massage and relaxing.



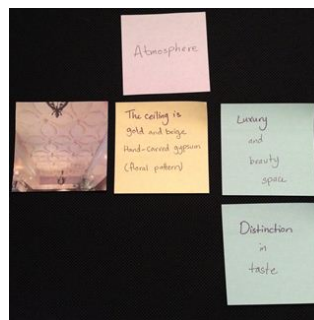
Colour

The colour scheme of this space is centred around three main colours: brown, beige and dark red. The use of these dark colours is primarily on the walls and furniture, while the floor is covered with a beige marble, which marks a contrast of colour within the living space. The floor is composed of beige marble with two standard-sized rugs and one small rug. All of them are dark red oriental rugs. The use of dark colours in furniture and accessories provides a relaxing and warm space.



Atmosphere

The ceiling of this living space is gold and beige hand-carved plaster (floral pattern), a sign of luxury and beauty (distinction in taste).

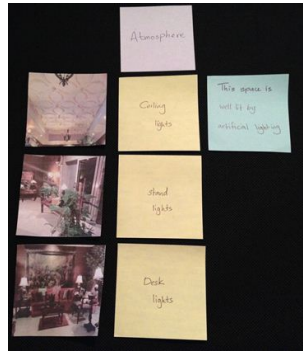


The walls are painted brown, and are decorated with large pictures, frames (historical paintings). This shows an interest in art and decorative elements.

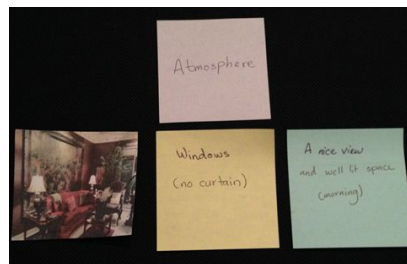


There are many metal plant pots with fresh plants, ceramic plant pots with fresh plants and a fake pottery plant pot, adding a natural atmosphere to the living room and decoration in the corners.

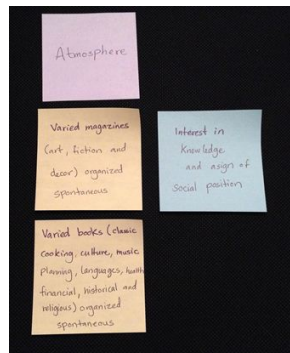
There are many wall, ceiling, standard and desk lights used for lighting up the room corners and used also as decorative elements, so the space is well lit by this artificial lighting.



The aluminum windows are not covered with fabric curtains, but are designed with a beige plaster cornice. The atmosphere of 'living well' appears by designing the room with many windows, to provide ventilation, a nice view and good natural lighting in the morning, from which the space and residents benefit.



This space has varied books and magazines. They were organized spontaneously and there is some disorganized stationery, as a sign of residents' appreciation of different topics and a sign of interest in knowledge.



Arrangement

This living room has been furnished and divided into different functional areas. It is divided into a reception area, an office work area with a desk and armchair, a main seating area, and a side seating area. In addition, many drawers, tables and chairs make up other units and areas. The number of furniture pieces present an inviting space. It is an organised and neat space.



Meaning

The primary appearance and use of this room is of a show room in the museum, showing different styles of furniture, but in real life, it is a common multi-purpose room and a place where members of the family gather. It is an inviting place, as the quantity of furniture attests. The interior design employed in this living space influenced my interpretation of the use of this place: it is a room focused on watching television, with residents gathering and relaxing, while also providing a desk for those who would like to complete work while sitting in the living room. This design gives the residents the opportunity to spend their time together. This room consists of a rectangular space with an arched doorway opening into the neighbouring room spaces within the villa, and is connected to the upper floor by U-shaped stairs, forming an open-plan room. This living room is an open place that has multi-purpose furniture, which presents a modern way of life for those residents. Candles, sculptures, and travel souvenirs decorate the room and are way for those residents to display their interests in collecting sculptures and travel souvenirs for memories. In addition, flowers and green plants are distributed around the space, as sign of nature and wellbeing. This living room has ash trays and books everywhere, this displays a room for residents smoking and reading at the same time. Being unique is shown by the unique pieces of furniture and the way of decorating this living room, the floral plaster ceiling, and using a gold colour. The residents have chosen a mixture of different furniture styles. The furniture and accessories are multi-coloured, resulting in a luxurious, warm and relaxing atmosphere.

Appendix V

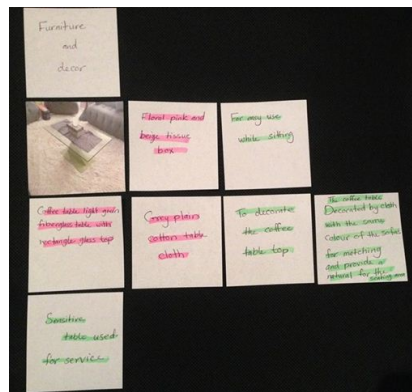
Semiotic analysis for living room 4

The furniture and decorative elements

There are two double-seater sofas with grey velvet fabric and two single-seater sofas with the same grey velvet fabric. This set of sofas provides plenty of space for sitting. The button seats and the curved back (that shapes two armrests) are decorated by floral back cushions and striped grey cushions. All this provides a relaxing and comfortable seating area. This is a creation of a seating area and the use of grey coloured fabric is neutral and practical.



There is a coffee table with a green fibreglass body and rectangular glass top, used for service. The table is decorated by a floral pink and beige tissue box and its location in the centre is for easy use by people while sitting. The plain grey cotton table cloth decorates the coffee table top; the table cloth is the same colour as the sofas for colour matching purposes.



There are two sofa side tables (grey fibreglass) with circular tops and stands, used to serve snacks, tea and coffee. The grey side tables match the colour of the sofa, for symmetry of design in the living room. There is also a sofa side table (hexagonal green fibreglass table), used for service and it is considered as a unique table shape, matching the colour of the coffee table.



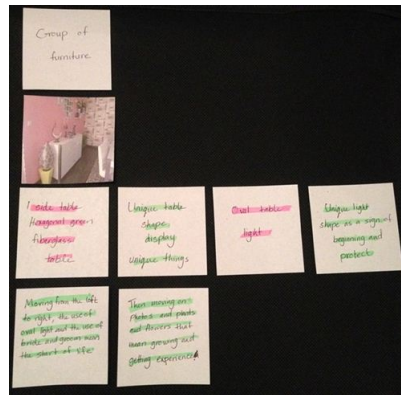
A white wooden buffet sideboard with four drawers, two cabinets and silver handles and frames are used for storage and displaying a candle stand with two green candles, silver serving plates and ceramic serving plates. The use of these elements provides a sign of classic dining elements and a sign of uniqueness. In fact, there is a contrast between the table's modern style and the classic dining tableware.



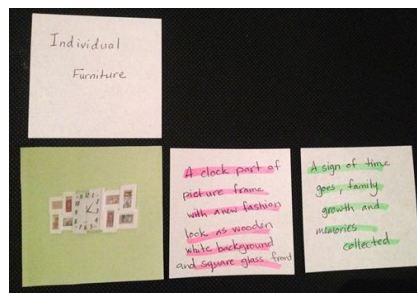
In the area used for dining, there are many decorative elements, a wall picture frame for displaying photos and recalling memories. There are wall lights for lighting the dining space. White shelves are used to display items and match the dining table colour. The shelves have a vase with a light green flower arrangement (a sign of beauty and emotions), travel souvenirs (to collect and recall memories) and plant pots (a sign of growth and wellbeing).



There is also a hexagonal green fibreglass side table near the buffet. It is a unique table shape that displays an oval light (a unique light shape that is a sign of beginning and protection). The use of a bride and groom model mean the start of new life (beginning). Photos mean growing and gaining experience. All these signs could reflect and represent the circle of family life.



There is a laptop on one of the side tables, a sign of work and study. Behind the main door, there is a clock, part of a picture-frame with a contemporary look. It has a wooden white background and a square glass front, a sign of time passing, family growth and memories collected.



Groups of furniture

There are two hexagonal white fibreglass side tables, used to display lamps. It is a bronze lamp with a sparkler pattern, a sign of a valuable piece of lighting. In this corner, there is also a plant pot shaped like a ship and a wooden box with a stand shaped like a treasure chest. This is a box of valuable items; it could be a valuable piece itself.

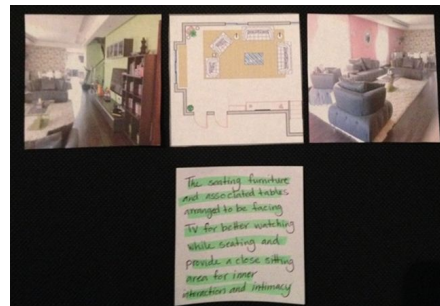


Under the stairs, there is a keyboard (a sign of musical interest), toys (a sign of enjoyment), sports equipment (a sign of fitness). These create an area of enjoyment and exercising, as a sign of leisure activities and entertainment.



Arrangement

The seating furniture and the associated tables are arranged to face the TV for a better view while seating and provide a close sitting area for interaction.



In the dining area, the dining table and chairs are located near the kitchen for easy service, as the kitchen opens into the living space.



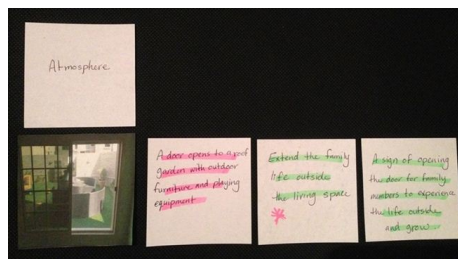
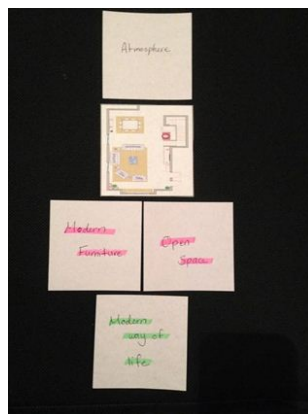
Colour

This living room colour scheme has many signs, as the furniture and accessories are coloured by mixed light green, white, pink and grey, making for a calm and cheerful room. The grey colour is a neutral colour. It is a practical colour for a family daily room. The use of white means purity, as used in the dining table. On the other hand,

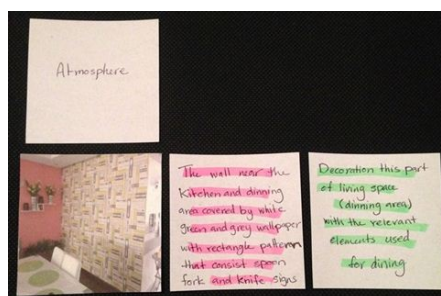
as the white table can easily get dirty, so the residents protect it by using the nylon tablecloth.

Atmosphere

This living room is an open place that has multi-purposes (the seating area and dining area are linked to the kitchen), which presents the residents' modern way of designing the living room (open space). This is also seen in furnishing the room with modern pieces. A door opens to a roof garden with outdoor furniture and play equipment, providing a great space for family gatherings and enjoyment and extending family life outside the living space. Moreover, the room features, being spacious with two windows that are covered with white chiffon floral patterned curtains, provide a nice view for the residents while sitting in the room. This also provides a well-lit (in the morning) space with natural light, which gives the residents a healthy atmosphere to live in.



Decorating and filling the room corners with plants and flowers symbolises beauty and wellbeing. The wall near the kitchen and dining area is covered by white, green and grey wallpaper with a rectangular pattern that consists of spoon, fork and knife signs, decorating this part of the living space (dining area) with the relevant elements used for dining.



Meaning

This room is a family room, with children's play items and many children's books and DVDs. It is a sign of a room for parents and their children to spend their time together and do many things, such as eating, sitting, watching television and movies, playing and reading. It is a multi-purpose space, a sign of a relaxing and active room. It is a room of family values, such as interaction, practicality and enjoyable living. It is a room symbolic of achievements, religious affiliation, uniqueness, and an interest in books and music. All these present the residents' taste and interest in furnishing the living room to display their pleasant times and identity. There is a contrast of practicality and impracticality in the pieces of furniture.



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